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ABSTRACT

This collection of 15 descriptions of teaching practices was designed to aid classroom teachers and to inform curriculum supervisors, administrators, and the general public of the wide range and complexity of activities within the profession. Two articles emphasize the place of linguistics in the classroom and clarify some of the problems of traditional grammar. The three articles on literature cover Kenneth Burke's dramatistic elements, the theme-concept unit in literature, and a literature program for summer schools. The section on composition deals with the place of linguistics in composition, with revising themes, and with grading by records. Three articles cover teacher education and training, and the final four articles deal with curriculum development: reading in junior high schools, seminars for talented rural youth, research and development in the teaching of English, and ways of developing interdisciplinary seminars. (LH)

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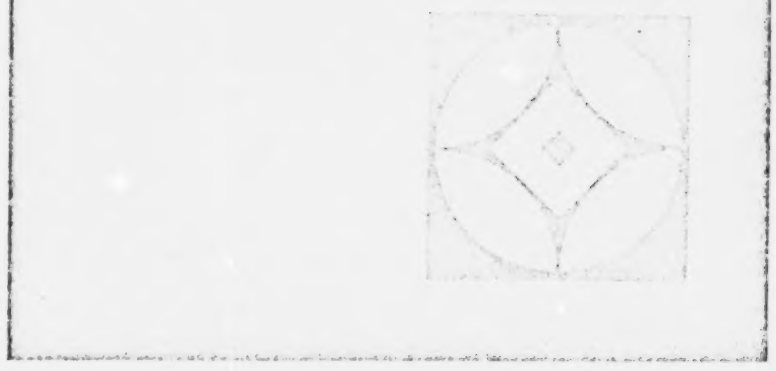

PATTERNS and MODELS for Teaching English

A Report on Selected New Developments in the Teaching of English

Chairman: Michael Shugrue • Associate Chairman: George Hillocks

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National Council of Teachers of English

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PATTERNS AND MODELS FOR TEACHING ENGLISH—1964

A Report of the NCTE

Committee to Report Promising Practices

in the Teaching of English

MICHAEL SHUGRUE

GEORGE HILLOCKS, JR.

Co-chairmen

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Introduction

The Committee on Promising Practices in the Teaching of English has chosen this year to present detailed descriptions of fifteen practices, both to aid classroom teachers and to inform curriculum supervisors, administrators, and the general public of some phases of the wide range and complexity of activities within the profession. We hope that these reports will stimulate discussion, imitation, and further experimentation.

Reports such as Peter Youmans' "Practicing Linguistics" outline for the secondary teacher useful, inventive, and intriguing lessons in the study of language. "Boinguage," as Mr. Youmans explains it, clarifies for the student many of the otherwise insoluble problems of traditional grammar. Further, the lesson provides an insight into the creative teaching that is becoming yearly more apparent in the discipline of English. Finally, Mr. Youmans, bringing the work of Roberts and Fries successfully into the classroom, emphasizes the increasing role that linguistics is playing in the secondary curriculum.

On a broader scale, Erwin Steinberg's report on the Curriculum Center at the Carnegie Institute of Technology helps the reader gain an overview of one of the important projects being financed by the United States Office of Education. Dean Steinberg, until recently Coordinator for Project English, demonstrates the careful and extensive long-range planning that has gone into the eleven curriculum centers around the country. He shows, moreover, that the curriculum materials which will begin to appear in the near future will have a tremendous impact throughout the United States in the next decade.

By contrast, Robert Powell's highly personal essay on "Grading Compositions on 33⅓ rpm Records" points to the imaginative teaching being done by individuals around the country. His teaching trick may well be a practice which other teachers will find valuable.

In a few reports, such as the Summer Reading Program for San Francisco, we have included an extensive bibliography of reading materials used successfully in the promising practice. Where a reader wants more bibliography or further details on a report, he is encouraged to correspond directly with the author of a promising practice, with members of the committee, or with Mr. Shugrue, 109 English Building, University of Illinois, Urbana, Illinois.

The Committee wishes to thank the more than seventy teachers, curriculum supervisors, and administrators who contributed materials to this second Promising Practices Report, now called Patterns and Models. We

regret that we were unable to use every contribution. We have chosen, instead, topics in five general areas, areas which represent professional activities now stimulating extensive discussion around the country.

Three of the reports presented here, those by Leroy Haley, Gladys Veidemanis, and Peter Youmans, were presented in slightly different form at the national convention of the National Council of Teachers of English in Cleveland in November, 1964, as part of a program on "Promising Secondary Practices in the Teaching of English."

The Committee on Promising Practices in the
Teaching of English

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Linguistics

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An Experiment with Inductive Language Study

Where do we English teachers get the facts that we teach? Do we get them from "direct observation"? Well, no, but we do get them from textbooks. And while texts may not be direct experience, they are as truthful as direct experience, aren't they? As a matter of fact, they aren't.

Because my library contains only sixteen sample composition texts, I have only that many definitions of the sentence. Sixteen variant definitions for a simple little thing like a sentence. Charles Fries, who has a somewhat larger library than I, has found 246 definitions of the sentence in current texts.

And the truth? A popular handbook of composition before me advises would-be writers to embody important ideas in main clauses and lesser ideas in subordinate clauses. Two pages later, the author advises, "Never attempt to correct an error or weakness unless you know what it is." Since this writer places *his* important idea in his subordinate clause, what am I to think? What are my students to think? A quick check of *Harper's* and *Atlantic,* to take only two examples, confirms that many of our best writers commonly put *their* important ideas in subordinate clauses. Now, how many ninth graders at this very moment are struggling through exercises designed to place less important ideas in subordinate clauses when they could be learning how to write?

A student reads in his text that "A preposition is a word used to show the relation of a noun or pronoun to some other word in the sentence." The word "up" is listed as an example. The student raises his hand and asks me how "up" can be a preposition in "the 'up' elevator." Another student looks at the text's diagrams wherein all prepositional phrases are shown lineally below the sentence, always modifying some noun or verb. She asks me whether a prepositional phrase can be a subject or complement: "In the corner will be out of the way." Still another student asks whether "the" can be an adverb: "It's when you're in heavy traffic that you need your brakes *the most.*"

Punish their impertinence? Heaven forbid. Thank God, even a few minds exist that have not lost the power to question, to probe, to look beyond the pat second- and tenth-hand answers

What to do? Isn't the answer obvious? Let us return to direct observation, to direct experience, in a word, to reality. At a time when those of us in the trenches are torn among the structural grammarians, the transformationalists, and a nagging loyalty to the traditionalists; among Fries and Chomsky and Roberts; among morphemes and determiners and objective complements; what better time to begin a direct look at language?

This year three sophomore classes at Shoreline High School began such an examination. These students are the same ones who asked the embarrassing questions. Congratulated for their perception and somewhat in the spirit of idol-destroyers, they were invited "really" to look at language. They began not with a text, not with what someone says about language, but with language itself. *They* spoke, *they* recorded, and *they* examined. Their purpose was to discover how real people really speak and write English, with what variations in effectiveness, and if possible, to learn what accounted for the variations. They were asked to begin their examination with no assumptions, no foregone conclusions.

Step one was for someone to speak a sentence. Step two was to record the sentence so that it might be examined. Step three was, at the suggestion of the teacher, to probe the sample for the answers to five fundamental questions:

1. Are all words alike?
2. Since obviously not, what are the kinds? (Orwell's "Principles of Newspeak" reminded the students of one kind of difference. Students freely discussed other differences from the number of letters in a word to rhyming possibilities. At the teacher's suggestion, the students examined the words for differences of function.)
3. What are the differences of function?
4. Where do words occur in relation to each other by function?
5. In what patterns do words occur?

In the three weeks it took to answer these questions, two ground rules were in effect. There was to be no "outside" help; all examples and suggestions were to proceed from direct observation and discussion among the students of the three classes. At first a difficulty arose from those students who had learned their previous lessons the best, those with preconceived notions of such concepts as "noun-ness" "verb-ness."

The actual process of discovery may be described as uttering or listening to real sentences, recording them, suggesting answers to the questions, arguing, seeking advice, arguing again, forming tentative theories, and synthesizing. If that sounds sedate, the process in reality is ninety wildly eager fifteen-year-olds tearing around the campus barking examples, monitoring friends' conversation at lunch, and hotly defending the "right" answers.

At the end of the study, results were published by and for the three classes. The answers turned out to be these:

1. All words are *not* alike.
2. Our language operates with four basic types of words:
   a. Labels—Sam, rock, pencil
      Substitutes for labels—it, someone, we
   b. Predicates
      that show doing—swim, hunt, sing
      that show being—is, will have been, used to be
   c. Pointers
      that point to labels—big, new, pretty
      that point to predicates—nicely, soon, yesterday
      that point to other pointers—very, quite, overly
   d. Connectors
      that connect phrases to words—in, to, under, near
      that connect clauses to words—unless, whenever, that
      that connect phrases, clauses, or words to each other—and, or, however, either
3. Pointers exist in three sizes: single word, phrase, and clause. They may be located in a variety of places resulting in considerable shift in emphasis.
   a. A pointer that points to a label typically precedes it if one word size (*raw* potatoes) or after it if phrase or clause size (potatoes *from Idaho,* potatoes *that are raw*), but exceptions occur (She likes her potatoes *fried.*).
   b. Pointers that point to predicates may be placed with considerable latitude regardless of size (*Quickly* she hid the purse. She *quickly* hid the purse. She hid the purse *quickly.*).
   c. Pointers that point to other pointers usually are placed before the modified pointer (a *very* warm day).
4. There is a discoverable pattern of words in English. "Control" words (subject, predicate, object, or complement) are the least variable. Pointers are extremely variable in size and location. The slight variability of control words and the endless variability of pointers make a discussion of patterns academic because the generative possibilities of any pattern is astronomically large.

The study produced welcome observations which the students had not anticipated:

1. English words function in a variety of ways.
2. One simply cannot describe the function of an English word until he hears it in a sentence.
3. Pointers are critical in English sentences. Most of an English sen-

tence is comprised of pointers. What is left after the pointers are removed from an English sentence are a few control words and very little meaning. (*Most Shoreline* boys think that *green* socks look *pretty bad with blue shirts.*)

4. Language *is* related to composition. The style, the effectiveness, the cadence of English sentences may largely be explained in terms of variant locations of pointers. While I do not think that language study need be justified other than by the insights it yields into the essential nature of language—least of all by composition or usage —the students were encouraged, still in a spirit of direct observation, to examine their own writing to find the typically personal locations of variable pointers, to assess the effectiveness of those locations, and to weigh the possibility of increased effectiveness of other locations.
5. Second only to metaphor, the construction and location of pointers is among the most significant differences between prose and poetry. (O *wild West Wind,* thou breath *of Autumn's being,/* Thou, *from whose unseen presence* the leaves *dead/* Are driven, *like ghosts from an enchanter fleeing,/ Yellow,* and *black,* and *pale,* and *hectic red,/ Pestilence-stricken multitudes* . . . .)

The results were exactly as Jerome S. Bruner had predicted in *The Process of Education* and *On Knowing* (Harvard, 1961, 1962), those excellent introductions to the inductive method which contain the underlying suppositions for the inductive approach outlined in this article: ". . . to the degree that one is able to approach learning as a task of discovering something rather than 'learning about' it, to that degree there will be a tendency for the child to work with the anatomy of self-reward or, more properly, be rewarded by discovery itself."

Two changes have become apparent in the attitudes of ninety sophomores who participated in the study. They have become intimately familiar with what language is, what it does, and how it does what it does. They have made it work for them in their own papers. And, these students have an overwhelming desire to meet some of the authors of textbooks, particularly those who utter such nonsense as "A preposition is a word used to show the relation of a noun or pronoun to some other word in the sentence."

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Practicing Linguistics

BOINGENTS THE ON BOINGED BOINGIST BOINGER A THE

Confronted with this arrangement, student reaction is, to say the least, a bit uneasy. But if—while these "words" are held on separate cards by fellow students at the front of the room, or while we leave this order on the magnetic board a minute—if the teacher explains that Boinguage is a language very much like English except for its impoverished vocabulary, that it is a language even neater than English because of its regularity of forms, students will want to act. They will want to rearrange things here. Almost any member of any junior or senior high school class can come to the front of the room and juggle his classmates about, or rearrange the magnetic board items, to get something like a real Boinguage sentence and, structurally, something close to an English sentence as well! Here is one possibility:

A BOINGIST BOINGED THE BOINGENTS ON THE BOINGER*

There are other possibilities:

ON THE BOINGER A BOINGIST BOINGED THE BOINGENTS

or

THE BOINGER ON A BOINGIST BOINGED THE BOINGENTS

But further juggling will reveal for the students that the possibilities are limited. The class will not accept

A BOINGENTS ON THE BOINGER BOINGED THE BOINGIST

and certainly not

BOINGER THE ON BOINGED BOINGENTS BOINGIST A THE

So, back to the original:

A BOINGIST BOINGED THE BOINGENTS ON THE BOINGER

Before these cards are collected and our student helpers sit back down, the teacher can ask, as he often should, "So what?" What can students decide is important about Boinguage and, more significantly, of course, about English? And the class will get around before too long to something like "pattern is important" or "the order is necessary," and even, if we are having a good day, to "word order is significant."

*The use of nonsense words to get at structural meaning we owe, of course, to Professor C. C. Fries. But for Boinguage I am indebted to Professor Robert Allen of Teachers College, Columbia University, whose book, *English Grammars and English Grammar*, was published by the Macmillan Company in 1964.

Next, the class can test the generalization with a real English sentence. Maybe something like the worn *The bear killed the man* vs *The man killed the bear* will do. Word order, and word order alone, indicates who got eaten for dinner!

Our original Boinguage sentence can now be put on the "chalkboard," or left as is on the magnetic board, and we can go on to ask what we can tell about the meaning of this nonsense sentence. Students will suggest such things as the fact that the *boingist* obviously did the *boinging*. (He, she, or it *boinged*.) *Boingents* were the things that got *boinged*. And where did all this nastiness take place? On the *boinger*, obviously!

Where do we want to go from here? One direction can be that of recognition of form classes, and we might as well start with nouns. Again students will be quick to pick out *boingist, boingents,* and *boinger*. The teacher can then ask, "Yes, they are the nouns. But why? How do we know? How does any physiologically normal child know nouns by the age of four or five?" From here on, students will suggest items to place under a chalkboard list of "Signals of Nouns" or "Characteristics of Nouns."

Since we have recently discovered the importance of word order, we might try to take this signal first. Are these nouns in special positions? Students will note, depending on background, the nouns used as subject, object, and object of preposition. Here we can teach one kind of linguistic test for subject. The students can be asked to make the statement a question, and invariably we will get:

DID THE BOINGIST BOING THE BOINGENTS ON THE BOINGER?

This establishes one of the auxiliary positions. Next, students can make the statement negative or emphatic:

THE BOINGIST *DID NOT* BOING THE BOINGENTS ON THE BOINGER

THE BOINGIST *DID* BOING THE BOINGENTS ON THE BOINGER

And we can explain at the chalkboard that what comes between our two auxiliary positions will be the complete subject:

X	SUBJECT	X
(DID)	THE BOINGIST	(DID) . . .

If we wish to provide a list of the auxiliaries, students need have no problems with the complete subject ever after.

For our second signal of nouns we can move to a related feature. Students will note that the function words *a* and *the* seem to trigger the nouns. And through substitution students can suggest further determiners—that is, words used as *the* and *a* are: *an, some, every, that, this, these,* and the like. For some reason, students seem reluctant to suggest those deter-

miner forms that also occur on the personal pronoun list. The teacher can leave things at this or go on to suggest that such words as *his, her, my, your, their* are also determiners. *My* and *your,* in fact, seem always to pattern as determiners. We can't say *"*My* is here" or *"That is *your*." And some linguists also claim that certain words that look like pronouns can be determiners because they cannot be used together. We can't say *"*My a* book" or *"*The his* book." We note also that we have greater stress on the pronoun form than on the similar determiner form:

He found *some* in the library.

He found *some* books in the library.

Then, too, we should admit that some nouns do not pattern with determiners at all, except in special uses. *That's Harry* is usual; *That's my Harry* or *That's the Harry I mean* is special. And there are other complexities that need only be suggested. Jespersen, after all, in his seven-volume grammar devotes some ninety-five pages to the word *the* and then apologizes for a superficial treatment!

Now we add to our chalkboard list of "Characteristics of Nouns." Students will discover, too, the two main kinds of suffixes. First we have the derivational ones. Examples in our Boinguage sentence are *-ist, -ent,* and *-er.* Some real English words occur to students immediately. For *-ist*: *stylist, nationalist, Communist.* For -ent: *agent,* perhaps. And for -er: *farmer, lawyer, teacher,* and so on. We make some nouns, then, from other nouns and from other word classes by adding suffixes such as these, hence the term *derivational suffix.* Other examples are *-ness, -tion, -ity, -ment, -ship, -dom.* Here, too, as time permits, the teacher may wish to point out some interesting sidelights. Some special nouns, for example, carry special derivational suffixes to show the feminine: *poet-poetess, shepherd-shepherdess.* But this kind of thing is going out of the language—maybe because of the feminist movement! The usual English practice is to use a totally different word: *boy-girl, wolf-vixen, stallion-mare.* Every once in a while a new derivational suffix comes into the language. For example, *-burger* has been extended, as students well know, from hamburger to *cheeseburger, nutburger,* and even *pizzaburger* (whatever bizarre concoction for the palate this last might be.).

Number four on our list of noun signals can be inflectional suffixes, as represented in our Boinguage sentence by *-s* on *boingents* (the linguist's $\{Z_1\}$ form for plural). Here we can, if we wish, go into the patterning of the allomorphs and their phonetic conditioning. At the ends of words, the voiced consonants take the voiced form of this inflection and the unvoiced consonants the unvoiced allomorph. (Compare *pats* vs. *pads.*) Here, too, we can see system and patterning. There are interesting irregularities, however. Why do little children refer to *sheeps*? What have they learned?

What haven't they learned? Other irregularities can be suggested, for example, the replacive forms like *men* and *mice* and some other obsolete inflections like that on *oxen* as well as some foreign plurals like *bacilli.* But, we can note, new nouns, except for some in the scientific vocabularies, will take the regular plural inflection. A good example for students is what happened to Al Capp's *schmoon.* It didn't take; everybody referred to his *schmoos.* And if *goof* is a new noun, what is its plural? We should indicate here, too, the "possessive" inflection, represented by *'s* in spelling but with the apostrophe corresponding to nothing in speech. We are tempted to spend some time qualifying the concept of "possession." In *day's work,* can we say that the day somehow possesses the work? Also, this inflection (the linguist's $\{Z_2\}$) has declined because of competition with "of the _____." For example, we can now say or write only *crown of thorns,* but we used to have also the form *thorns' crown.* There are no irregularities with this inflection; the form for *man* is *man's* and for *men, men's.* This latter form, we can further indicate, is a combination of $\{Z_1\}$ and $\{Z_2\}$, or our "plural possessive."

The teacher can then ask if students see the difference between inflectional and derivational suffixes. If we use both, what is the order? *Agreement* and *agreements,* not **agreesment.* Here again, even on the word level, order is crucial. These different suffixes signal different meanings, too. And inflectional suffixes have a wider distribution. Many more nouns, obviously, have a plural form than take the *-er* derivational suffix. Then, too, we have noted that we can get new derivational suffixes (our *-burger* example) but not so with inflectional suffixes. In fact, the history of the English language demonstrates that we have lost inflectional suffixes. Instead of a highly inflected language, as English used to be, it is now more of a word-order language, as we saw with the arrangements of our Boinguage sentence.

To return to the Boinguage sentence, we seem to have exhausted most of the signals here present for nouns. At this point, however, the teacher may wish to go on with other signals and characteristics not shown in this sentence. He could present a list as follows:

Noun	Verb
súspect	suspéct
áddress	addréss
cómpound	compoúnd
cómpress	compréss
cóncert	concért
cónduct	conduct
récord	recórd
súbject	subjéct

Stress, then, is another signal of nouns at times. Then, too, nouns and their modifiers can be replaced by pronouns:

A BOINGIST BOINGED THE BOINGENTS ON THE BOINGER
HE BOINGED THEM ON IT

Pronouns, usually grouped as a subclass of nouns, are, unlike nouns, not used with determiners; they are inflected differently; and they are a relatively closed class; that is we do not usually make up new pronouns.

There are other characteristics of nouns we may not wish to take time to explore fully. Some of these might be:

1. Nouns are an open class (unlike the pronouns, as we just mentioned).
2. Nouns can modify other Class One words. If so, they come just before the noun being modified: "I have on an attractive *tie* clasp." And usually these noun adjuncts bear stress: *órderly room* vs. *ôrderly róom* ("What's the difference?" we can ask), *beáuty quèen* vs. *beâutiful quéen*. Again we can emphasize order: we can say *beautiful beauty queen* but not **beauty beautiful queen*.
3. When a noun is used as subject, there is a tie between it and the verb (or auxiliary) in some forms and tenses: The _____ walks vs. The _____ walk.

And how about our old "name of person, place, or thing"? Such a definition says nothing about the real signals of nouns. It is only after we recognize nouns as such by their structural signals that we can go on to say something about "person, place, or thing."

To review noun signals and to take up verbs, we can next turn to another jumbled Boinguage sentence:

HAS BOINGER A BOINGIZED BOINGIANS THE

We have less choice on this one:

A BOINGER HAS BOINGIZED THE BOINGIANS

or

HAS A BOINGER BOINGIZED THE BOINGIANS

As a quick review of the noun signals, students will spot:

1. The word order or position of the nouns. They have just done so, of course, by rearranging the jumbled Boinguage sentence. And, further, they have spotted the subject, that position between the two positions for the auxiliary *(has)*. Otherwise, they can see that *boingians* is apparently in object position.
2. The structure words, determiners. Here we have *a* and *the* again.
3. The derivational suffixes. Here are *-er* on *boinger* and *-ians* on boing*ians*.
4. The inflectional suffixes. The *-s* on *boingians* is representative.

Now we can go on, in similar manner, with signals for verbs. We would find a similar list of signals: the position—between two nouns, or

between subject and object; the structure words, auxiliaries, in this case; derivational suffixes (*-ize* here); and inflectional suffixes, like *-ed* in the Boinguage sentence. We continue for other form classes, with perhaps a *boingy* or *boingful* suggesting adjectives and *boingly* adverbs, then on to further distinctions between form classes and syntactic classes.

We can return to Boinguage with "kernel" sentences and with transforms, if we are using Roberts' *English Sentences*:[2]

Pattern #1: (The) boing boinged (boingly).
(D) Subj. V-intr. (Adv.)

Pattern #2: (The) boing boinged boingy.
(D) S V-linking Adj.

We can note on this one that the adjective must occur and that there is no passive transform. And we can get students interested in the possible ambiguities (*She prides herself on always looking well*) and show, through the possible "source" sentences, the cause of the ambiguity.

Pattern #3: (The) $boing_1$ boinged (a) $boing_1$.
(D) S V (D) N

Here we have a small class of verbs, those like *become* and *remain*. Students are quick to spot, too, through the formula $boing_1$ and $boing_1$ the identity of the referents of the two nouns or nominals.

Pattern #4: (The) $boing_1$ boinged (the) $boing_2$.
(D) S V-tr (D) O

Here we note the transitive verb and the linguistic test for object by the operation of the passive transform. Students, too, should spot the difference between #3 and #4 ($boing_1$ and $boing_2$).

Pattern #5: (The) $boing_1$ boinged (the) $boing_2$ (a) $boing_3$.
(D) S V (D) IO (D) DO

The differences between the direct and indirect object can be explored. The indirect object can be expressed by a prepositional phrase; the indirect object is positioned before the direct object. When given the passive transformation, however, either object may be made the subject.

Patterns #6 and #7: (The) $boing_1$ boinged (the) $boing_2$ (a) $boing_2$.
(D) S V (D) O (D) OC

Characteristics of the objective complement can be defined. Roberts does not seem to present a valid distinction between these two patterns, since adjectives seem substitutable for the noun complement following verbs like *elect, choose, vote,* and *make* as well as for this position following his Pattern #6 verbs (those like *consider*), for example, *They elected her prettiest. They made her pretty.*

Pattern #8: (The) boing is here.
(D) S *be* Adv.

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[2]Paul Roberts, *English Sentences* (New York: Harcourt, Brace and World, Inc., 1962).

A special subclass of adverbs must occur. The *there* transformation can be demonstrated.

Pattern #9: (The) boing is boingy.
(D) S *be* Adj.

It is questionable whether adjectives in a noun cluster derive from transforms of Patterns #2 or #9. The child learns *doggie,* then *nice doggie,* then seems to build up the cluster: *the nice doggie,* etc. In other words, there may be more "kernel" sentences than Chomsky recognizes.

Pattern #10: (The) boing_1 is (a) boing_1.
(D) S *be* (D) N

Now students should be able to generalize about these patterns. The kind of verb seems to trigger a kind of structure after it. They can also see the predominance of the pattern subject-verb-object (or complement).

The class can then examine their own writing to see that this pattern is the usual (maybe 75 percent, if not higher). To analyze literary style, they can examine passages from essays or short stories or novels from this point of view of kernel sentences and transformations.

Does the teaching of linguistics manifest any practical degree of improvement in writing? Professor Albert H. Marckwardt at one of the 1964 NCTE Spring Language Institutes (Providence, R. I.) indicated that there are no studies of any significant validity that prove any such pretension. However, he did suggest that linguistics can teach students to control sentence structure. Through the kind of "patterned practice" available in the exercises of the Roberts texts as well as by position ("tagmemic") analysis of such sentences as *All the boing long Boing Boing boinged the boinged in the boinged boing,* students can gain an understanding of the layered (or "nesting") structure of the English sentence; a flexibility in the sentences they write; and, hopefully, that control of which Professor Marckwardt speaks.

At the very least, such lines of class investigation as reported here can stimulate an interest in language wherever our students encounter it. Inquiry can replace dogmatism in the language curriculum. And boinging our boings boingly, we can serve up some of that neglected linguistic fun that is a very great part of the language itself.

Literature

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Kenneth Burke's Dramatistic Elements in the Study of Literature in High School

There is need for a formulation of principles of literary study at the secondary school level, a formulation of generative power which will aid students, both in the classroom and on their own, to read literature effectively. Such a formulation must provide students with (1) an understanding of fundamentals of literary structure, (2) a method of making more and more discoveries about the ways in which these fundamentals combine and recombine to produce an infinite number of works, (3) an awareness of significant patterns of structure, and (4) a constantly growing mastery of the process of reading literature.[1]

In our school, we are trying to evolve such a formulation from the implications of the terms used by Kenneth Burke in his theory of dramatism. We are not trying to produce students displaying Burke's subtlety and sophistication, but we can use a dramatistic approach at least suggested by his. What makes such an approach especially fruitful—although I will not have the space here to demonstrate this fruitfulness in detail—is that it provides a way of analyzing not only literary imitations of human actions but also human actions themselves.

Here is one of Burke's own statements about dramatism:

> A theory of life itself, a theory of dramatism naturally stresses the word *action*. And so I build the whole philosophy by hearing out the implications of that term, action. In the course of that, I worked up five key terms. These terms are: *act, scene, agent, agency, purpose*. I originally thought of these words in a rather lame way as just connected by *and*. The ideal connection is "Therefore." (A secondary one that we get along with pretty well in this world is *however*.) You can't have an act (what is done) without a *scene* in which the act takes place; you can't have a scene without an *agent*, an actor who does the act; and the agent can't act unless he has some means, *agencies*, with which to act and there isn't such a thing as an act, unless it has a *purpose*. I later added a half term, you might say: *attitude*, because it fits better to handle the lyric. Attitude is an incipient act, as, if I have an attitude of kindness, that's on the way to doing a kind act.[2]

[1]For this statement on the nature of a useful formulation, I have used concepts and even terminology which I find in Jerome S. Bruner's discussion of "teaching the fundamental structure of a subject" in his *The Process of Education* (Cambridge: Harvard University Press, 1962), pp. 23-26.

[2]"A Philosophy of Drama," *The University of Chicago Magazine*, September, 1961, pp. 7-8. A fuller discussion of the terms is to be found in the introduction to Burke's *Grammar of Motives* (New York: Prentice-Hall, 1952)

We are trying to work out the implications of dramatism as a matrix for producing generative questions, which can be reproduced in many permutations, repeated in an infinite number of contexts, and will be sophisticated for maturing students. The aim is not simply to give the terms to the students but to make them aware of the functions which the referents of these terms perform and the interactions of these functions and their combinations. The greater challenge is to set up some sequential approach to literature through the use of dramatism. Because we have just begun our study, I cannot give you a comprehensive report on an accomplished act, but I can indicate to you some of the values we believe our method embodies.

1) The essential purpose of our approach is not simply to isolate the separate elements but to catch them in the act of dramatically mingling with one another. We pursue what Burke terms the ratios. We start with a scene-act ratio in which the agent consciously or otherwise alters the scene so that it will provide an appropriate representation of the act itself. At the earliest point in our study, *scene* is defined as the elements of an action which can be seen, felt, smelled, heard, or tasted. To illustrate our point, we give the class the following paragraph from Burke's *Grammar of Motives:*

> The occasion: a committee meeting. The setting: a group of committee members bunched about a desk in an office after hours. Not far from the desk was a railing; but despite the crowding, all the members were bunched about the chairman at the desk, inside the railing. However, they had piled their hats and coats on chairs and tables outside the rail. General engrossment in the discussion. But as the discussion continued, one member quietly arose, and opened the gate in the railing. As unnoticeably as possible, she stepped outside and closed the gate. She picked up her coat, laid it across her arm, and stood waiting. A few moments later, when there was a pause in the discussion, she asked for the floor. After being recognized by the chairman, she very haltingly, in embarrassment, announced with regret that she would have to resign from the committee.[3]

Burke cites this real life episode to show how an agent can "strategically [modify] the arrangement of [a] scene in such a way that it implicitly . . . [contains] the quality of his act." The woman in effect mimes the act almost in the fashion of the dumb show that precedes the play-within-the-play in *Hamlet,* but she changes that particular gesture by using the scene created by her dumb show as the proper and appropriate scene within which to make her act verbally explicit. The necessary thing to do, of course, is to have the class discover all this without giving it Burke's gloss or the teacher's.

The next step we have used is to duplicate or project cartoons in which such strategic modifications (we call them "scene manipulations")

[3]Burke, *Grammar of Motives,* p. 11.

occur. Strip cartoons are best for this, of course, The *New Yorker* and Jules Feiffer (*Sick, Sick, Sick*) provide a wealth of such material. Discussions or written assignments built around these cartoons help to sensitize the students to the functions of scene, agent, and act, and the role that scene manipulation plays in an action.

Following the graphic displays, we try to be always on the alert for scene manipulation in whatever we read. This phase of our work never ends, but we sophisticate our awareness of manipulation by watching it work with other action elements. Frost's "Home Burial," for example, provides some excellent transformations of this basic gesture. In it a man and wife try feverishly to establish the positions they seek in their emotional relationships to each other by altering their relative physical positions on a staircase leading from a door that opens to the outside to a window on the upper level that overlooks the graveyard in which the man has buried their young son. Movement on the stairs embodies (among other things) the husband's desire at first to hold himself above the wife's hyperemotional level and (later) his sinking to her level when he comes down to her to make a less rational, more emotional appeal to prevent her from symbolically or dramatistically rupturing their relationship by walking through the door to the outside world.

2) A variation of this ratio is one in which setting remains the same but a new person enters the scene, altering the quality of one or more of the other dramatistic elements. A patent example of such a change is Magwitch's revelation of himself to Pip as his benefactor in *Great Expectations*. Here I am speaking of all of the context of Pip's London life as the scene. The stormy night on which the event occurs, of course, is perfectly adapted to Magwitch's entrance. *Scene,* even in our earlier study, can be seen to mean *scenes* literally, concentric circles moving out and overlapping.

3) Another situation change is scene shift as opposed to manipulation: the same agent in a different time and/or place. I once gave a class Bulfinch's account of the serpents' destruction of Laocoön and his sons and a picture of the famous statuary group depicting their fate. I then showed them a *New Yorker* cartoon depicting what appears to be the same group (but as living figures) on a pleasant beach where a middle aged American couple sit under a beach umbrella observing them. The man says to his wife (in the tone of one surprised to see the next-door neighbors in an unexpected place), "Say, isn't that George Burckhart and his boys?" The contrast in the two scenes provides a good basis for investigating the implications not only of the sense-perceived qualities of scene but also of nonsensuous qualities: the domestic-affluent society scene, let's say, as opposed to the heroic-classical. As the reader matures, he should discover that what is scenic comes to include the intellectually and emotionally felt

climate. For a good contrastive study relating to this more sophisticated sense of scene, one can pair off Marlowe's "Passionate Shepherd to His Love" in its Arcadian setting and C. Day Lewis's "Come Live with Me and Be My Love" in its scene of economic depression.

4) Ratios of this sort lead inductively to a better way of teaching irony than is provided by the usual handbook-of-literary-terms formulations. At least one kind of irony, the ratios tell us, comes from a lack of fitness between scene and act or attitude. The irony in Amy Lowell's "Patterns" provides a good representative of this particular kind of irony—the formal and proper lady in the formal and proper garden maintaining the formal and proper pattern of life while inside, destroyed by the news of her lover's death, she can find no point in patterns.

It is, of course, apparent that although dramatistic terms are fixed and constant in number, the variety of structures their combinations yield is endless—just as the number of sentences that can be generated from a limited number of word classes is infinite. In one school we have found that a systematic inquiry into these permutations can provide a rewarding method of literary study. We hope to test and evaluate the validity of the approach more fully, and we hope that we may interest others in doing the same.

Literature

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The Theme-Concept Unit in Literature

Much has been written about the thematic unit for use in English classes. Reading and literature anthologies for English in both junior and senior high are frequently built around themes. The professional journals are jammed with articles on thematic curricula and on specific unit suggestions. There seems to be less concern over whether the unit presents any concept which is basic to the understanding of literature and which therefore will be of value in the future reading of the student. Even when there is such a concern, there frequently is no specific provision in the unit structure for insuring that the student becomes independent in his use of the concept.

What, then, is the value of the thematic unit? The proponents of teaching the theme argue that there are two primary values: integration and motivation. They argue that students enjoy working with a theme and that the use of such a theme permits the integration of reading, writing, listening, and speaking activities as well as the integration of ideas with vicarious and personal experiences. Building work around a central theme allows the student to explore the theme at his own level of interest, experience, and ability and, at the same time to make significant contributions to the class work.

Certainly these are convincing arguments, but questions still remain. Does the unit have a structure apart from the theme? Does the unit treat problems which will arise in the student's later reading and thereby provide a basis for making inferences when the problems do arise? Does the unit systematically develop skill in reading, especially in making inferences involving the theme or concept? If the answers to these questions are negative, then the thematic unit is little better than the older grouping of short stories, poems, and plays, or than a simple linear movement from one work to another with little or no connection of any kind between the works.

The program at Euclid Central Junior High School is based on two premises. Seventh grade students are capable of handling simple concepts, of making use of these concepts in their reading, and of using one concept as a foundation for building another. Therefore, learning in literature can

be cumulative. One of the primary objectives of teachers of English is to help students to the skills and concepts which will enable them to read a poem or novel with comprehension. Therefore, they must somehow structure the learning situation so that the student develops fruitful concepts from his experience or his reading, integrates them, expands them, redefines them, and applies them creatively in a number of reading situations. The following suggested unit framework is a method of teaching the reading of literature which insures both the development of fruitful concepts and the application of these concepts to several works.

The unit can be divided into six major sections: (1) development of the concept, (2) application of the concept under the guidance of the teacher, (3) revision of the concept, (4) application of the concept by small groups of students without direct teacher supervision, (5) application of the concept by individual students without teacher guidance, and (6) composition.

1) **Development of the Concept or Theme:** The theme and concepts are of central importance to the unit. The theme must be selected for its potential interest to the student, for its productivity, and for its importance to the understanding of literature.

Student interest in the theme will necessarily depend upon several factors: the student, the theme, the handling of the unit in class, and the materials used in the unit. If the theme and/or concept of the unit is too abstract or complex, the student's interest will lag, out of frustration. The reluctant student must have materials that are already of interest to him, while the bright student becomes interested in a wide variety of materials. While the slow, average student may be frustrated in dealing with abstractions for which the concrete examples are unfamiliar, the bright student characteristically likes to play with and argue about abstractions. The extent of student involvement will account for much of the degree of interest in the unit. If students do some of the planning, develop the concepts, and apply the concepts to materials themselves, if there is a maximum of student participation and a judicious use of teacher direction, student interest is likely to remain high.

The second criterion, a productive theme or concept, is one which continues to reveal new aspects and ramifications of itself as well as those things to which it is applied. The theme of survival, for instance, is productive in that it involves a multitude of phases and can be applied to a number of situations. A theme such as railroads is less productive unless it could be extended to include the effects of industrialization on modern man.

The third criterion is the importance of the theme to the understanding of literature. A theme such as "survival" which might examine

the moral values of the characters and their reactions to critical situations will be of use in the understanding of literary characters and situations of conflict in general.

The concept or theme development may begin in several ways: from the student's own experience, from specially selected readings, or from the research planned and executed by the student.

A unit dealing with the theme of courage might capitalize on the student's ideas and experiences. A series of questions about the nature of courage or a series of problematic situations followed by questions can serve both as an introduction to the unit and as a stimulant for the formulation of an extended definition of courage. What is courage? When is a man courageous? Is he courageous only in the face of physical threats? Is he courageous if his primary motivation is to obtain high regard of others? Is he courageous if his heroism endangers the lives of others? When a few questions such as these have been discussed, the students may wish to invent some problematic situations of their own and ask their classmates similar questions. If the discussion has been preceded by the writing of a definition, both teacher and students may now wish to revise it. If not, it is time to formulate the concept.

A more sophisticated unit such as tragedy almost necessarily has to begin with the reading either of selected plays or criticism. The teacher may begin by asking students what they think a tragedy is; but unless they have had previous experience with the genre, their answers will suggest tragedy only in its newspaper sense. At this point the teacher may suggest that tragedy is also a literary form—one of the most important in Western culture, and he may pose the problem, "What is tragedy?" Since literary criticism generally means little without some knowledge of the subject of the criticism, the student begins by reading some plays. The problem, "What is tragedy?" should always be before him, and he should consider each work read in connection with the others. By the time he has read four plays, he may begin to formulate a definition.

When the unit concepts are to be derived from reading, the techniques of comparison and contrast are of extreme importance and, in the instance of tragedy, should be used in examining the nature of the tragic hero, his character, his struggle, the plot action, the moral universe suggested by the author, the attitude of the author toward his subject, as well as other elements vital to tragedy. When all of these have been considered, the student is ready both to "lump" and to "split." He should make generalizations concerning tragedy but not without suggesting contrasts. If the process has been successful, then the student is ready to apply his formulation of tragedy to a work which is not so obviously a tragedy.

Some units may be initiated with student planning and library reading. For instance, in a unit on the literature of protest, the teacher may begin by suggesting that much has been written to protest poor social and economic conditions and their effects on people. The teacher may allow the class to decide how they wish to learn about such literature. The students may approach the problem by first reading articles which deal with problems such as slum areas, oppressive labor practices, the problem of segregation, and the causes of juvenile delinquency. After such reading they are much better prepared to approach fiction dealing with these problems.

2) **Application of the Concept under the Guidance of the Teacher:** After the concept has been introduced and tentatively formulated, the problem for the student is to explore a specific literary work in terms of the concept. In a unit dealing with courage, for instance, students might read a group of short stories in which the characters display various aspects of courage or lack of it in a wide variety of situations. Leo Tolstoy wrote a story called "The Raid" which he intended as a study of courage and in which he deals with the Platonic conception of courage. In this particular story various characters react in different ways in the same situation. Each displays a kind of courage or lack of it. The students can move from a story which analyzes courage to one in which courage is important but which displays the traditional clichés in the author's approach. Further stories or poems might be selected to demonstrate courage in situations which are not primarily physical: stories in which the conflict is moral, psychological, or intellectual. Careful examination of such stories will lead to reevaluation of the original definition developed by the students, since their definition, more than likely, involved only the conventional stereotypes of courage.

In a unit dealing with tragedy, the length of any one tragedy precludes the application of the concept to more than one or two works. The choice of a play or book which is not clearly tragic seems to be most productive because the student is placed in a position which forces him to evaluate through comparison and contrast. In examining a play such as *The Emperor Jones,* the student must consider problems such as the following: Is the play a tragedy? In what way is the play tragic? In what way is it not tragic? How does Jones differ from the classical tragic hero of Greek and Elizabethan tragedy? How have the concerns of the dramatist changed since Elizabethan times? What does the use of the falling plot action of tragedy for a hero like Jones reveal about the modern concepts of man of tragedy? In short, the students' thinking should focus on how meaning is revealed in the similarities and dissimilarities of form—

form in a sense broad enough to include, in this case, the stature and character of the hero and the moral universe depicted.

In the unit dealing with the literature of protest, after reading explicit protests against various kinds of social ills, the student should be confronted with the problem of discovering how protest is conveyed in fiction or poetry. For instance, the students may be asked to analyze Upton Sinclair's *The Jungle* with regard to the causes and manifestations of social ills. The students should also examine both the explicit and implicit utopian situations in contrast to the explicitly described evil.

3) Revision of the Concept: Whatever the concept, it can be revised at this point or some other point in the unit, or the teacher and class may decide that no revision is necessary. The unit on courage leads naturally to revision. The definition of tragedy developed by the students can be revised in light of short essays written by established critics such as those in the Signet volume *Eight Great Tragedies.* The unit on the literature of protest probably demands the building of a second concept concerned with how a writer of fiction conveys his protest.

Explicit provision for revising does not imply that revision need take place only once. Ideally, revision should be a continual process and any concept which does not lend itself to continual growth and whose outer limits may be reached quickly and without effort is probably not suitable for a unit. Such limited concepts tend to stagnate and fail to offer either the teacher or the class fresh insights.

4) Application of the Concept by Small Groups: There are three significant reasons for analysis of material by small groups of students.

First, the division of the class into small groups reduces the amount of assistance that can be offered by the teacher but increases the responsibility of the student. The student can no longer rely completely on the teacher, but at the same time, he is not cast completely adrift; he can still rely upon the assistance of his fellow students.

Second, the small group situation is highly motivational. The questions are asked, and the problems are raised by students who alone are responsible for answers and solutions. Nearly every student in a small group becomes involved in discussion, while in a teacher-led class discussion only a few students become actively involved. In a small group, many of the inhibitions to class response are released; there is no authority figure to criticize; only a few people can laugh; and a student is not likely to be overawed by those he considers his peers. In addition, of course, this technique breaks the monotony of the teacher-led class discussion.

Third, use of the small group enables the teacher to provide at least partially for differences in ability. It would be absurd to assume that it is possible to find material suited to the individual needs of every student in

the class—to find, for instance, thirty poems on the same theme ranked in thirty gradations of difficulty. It is sometimes frustrating to attempt to find poems on four levels of difficulty when there is a concomitant need for the poems to have a particular common theme. The task, however, is not impossible. And the patient seeker who finds three or four poems, short stories, or books on levels suitable for his class will find that he is able to challenge the bright student without frustrating the slow. The teacher will also find that each student in the class will have opportunity for success working with material close to his own level.

There is no need to fear that the procedure of giving different material to different students will result in either chaos or failure to improve reading. Nor is there a difficulty because the teachers at one grade level will not know what the students at another level have read. In the first place, students rapidly become used to reading material other than what their friends read. In the second place, students can learn to read only by reading material which they can handle. If we give students material which is out of their range and which they cannot or will not read, we deprive them of an opportunity to read and to improve their skill. In the third place, although English teachers frequently say that it is necessary to know what the student has read in a previous grade and that it is best if all students have the same background, knowledge of the units and the approaches used at the preceding grade levels should be of greater value to the teacher than a list of works which students have read in common.

In a unit like that on courage there is little problem in finding material of high quality at various levels of difficulty. Because a unit on tragedy, however, presents difficulty, such a unit should be developed only with more sophisticated readers. Only the brightest students will have the ability to deal with the abstract concepts involved in this genre, and these students will also be—in most cases—good readers. The students can easily move to the final phase of the unit—that of individual analysis—after group formulation of the concept. A unit like that on social protest may offer an opportunity for analysis by small groups before the completion of the first major reading. For instance, while the discussion of a book such as *The Jungle* may be a whole class activity at first, the discussion can continue through small group work once the principles of analysis have been firmly established.

5) **Application of the Concepts by Individual Students:** The final phase of the unit serves two very important functions. It provides for purposeful independent reading, and it serves as an evaluation of the unit. At this stage of the unit the teacher should have a large number of books or short works available. If there is sufficient material, every student may

read a work which has special appeal for him and is suited to his reading ability.

The student of course should be able to analyze independently the work he chooses, and his analysis should be in terms of the unit concepts he has heard discussed as well as any other ideas he has dealt with previously. Naturally if a student has never dealt with tragedy as an idea or genre, he should not be expected to include that idea in his analysis. But if, for instance, he is dealing with a tragedy and has already dealt with the ideas of courage and epic, he should bring both to bear in his analysis. If the teacher is aware of concepts developed in previous units, it is an easy matter to help the student relate them to new materials and ideas.

This final activity serves as an evaluation of the success of the unit. If the student's analysis consists of a plot summary and a few superficial comments on the courage of the protagonist, the unit has probably been a failure, at least for him. Naturally there should be different expectancies for different students. It is not necessary that every student do a penetrating and discriminating synthesis in his final analysis. We can expect great things from bright students, but we must accept the slow student's sincere efforts, however weak they may be. If the slow student can answer a question such as "In what ways was Jack courageous?" and in answering can cite examples from the text, perhaps the teacher can ask no more of him.

If the students of average reading ability cannot apply the concepts satisfactorily, the teacher has a strong indication that he has failed somewhere. Perhaps the unit is too difficult for the class. Perhaps the teacher failed to motivate the students. Perhaps the specific reading materials were too difficult. Any number of things might have been at fault, and the teacher must revise the unit according to his analysis. But if the student understands the concepts, can formulate his own study questions in terms of them, and can analyze a work in reference to the concepts, then the unit may be judged successful.

These five phases of the unit construct need not be as rigid as they might appear. It is essential though that development of the concept be followed by whole class and individual application. If it is not, the major purpose of the unit is lost—that of attaining independent reading abilities in respect to concepts or problems which are productive in the reading of literature.

6) **Composition:** Although discussed last, composition is not intended as a concluding activity. On the contrary, a unit constructed in the manner suggested offers a number of opportunities for composition and in certain places demands composition activities. Obviously, the bias of units

constructed in this way emphasizes expository writing, but there are a number of opportunities for creative writing—from personal narrative and the short story to stylized verse forms and free verse.

The first phase of each unit presents an opportunity for teaching organization, development, coherence, and other processes and skills of expository writing. If the concept has been fully and logically developed in discussion and reading, the students will have an abundance of material for writing an extensive definition or analysis. The teacher and class together, for instance, can develop a skeletal outline for a composition defining courage. If the student is faced with making a general statement beginning "Courage is . . .," the teacher will probably have to teach the students techniques for completing the statement. The student must find a class to which *courage* belongs and differentiate *courage* from all other members of the class. This in itself is a difficult but worthwhile lesson. Once such a statement is drawn up, the student may develop his composition by using comparison, contrast, and examples. If the reading of the unit offers examples of stereotyped courage, courage of a physical or moral nature, and examples of both cowardice and brashness, the student will have a good deal of material on which to base his discriminations and from which to draw his examples.

A more complex topic such as tragedy naturally presents a more complex organizational problem. The student must learn how to introduce the varied aspects of his topic, how to elaborate upon each aspect, and how to hold all the aspects together to support the central thesis of the composition. Both the teaching and the execution of such organization are difficult, but the development of the concepts in the unit allows the student to give his main attention to writing and organizing effectively. At the same time, however, the student should be encouraged to develop the concept beyond the teacher-class discussion. He should feel free to bring his individual ideas and insights to bear on the topic.

Later in the unit the student will have a number of opportunities to write analyses in which he applies the unit concept to a particular work. He can be confronted with a problem solving situation such as "In what respects can *The Emperor Jones* be considered a tragedy?" In order to deal with the problem, the student must have the unit concept well in hand, he must read carefully and critically, and finally he must marshal and organize his ideas.

Opportunities for creative writing do not manifest themselves so readily as do those for expository writing. Still, such opportunities are available in every unit. Although we cannot ask students to write an original tragedy, they can—if they have had some work with satire—burlesque or parody tragic style or a particular tragedy.

The unit on courage may give rise to narrations of fictional or true incidents which involve moral or physical courage. The narration of the true incident is much easier for most students to complete successfully, because they have fewer problems in creation. The situation, characters, and setting are ready-made. The student can focus his attention on techniques of description and narration which are usually challenging enough. After writing true incidents, a class can use the best of the stories as models for fictional incidents. With these models of various plot patterns, the writing of fictional incidents becomes easier.

A unit on the literature of protest may be conducive to the writing of explicit or implicit protestations against some aspect of school life or public affairs. Any number of stories in the news offer opportunities for writing editorials and short stories: desegregation, civil rights, discrimination, slum conditions, abuse of public office.

These six phases comprise a kind of unit which includes concept development, both intensive and extensive reading, and composition experience. If the concepts of the unit are fruitful, they will illuminate the various readings throughout the unit; and if the structure of the unit is effective, the student will learn to read and evaluate independently.

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A Summer School Literature Program

Sutro Elementary School in San Francisco chose "Windows on the World" as the central theme for its summer school in 1963. The literature program was planned to tie in closely with other summer courses. Library consultants and teachers prepared "World Neighbors in Story and Pictures," a selected bibliography emphasizing folklore, fiction, and picture books. They carefully selected audiovisual materials, maps and globes, and community resources which might be explored through short field trips to provide background for the literature to be read during the summer.

The faculty set up a separate literature class, "Reading for Fun," as an elective for children in the intermediate grades. The literature program was extended to primary children, however, and to the intermediates enrolled in such classes as reading, French, and drama. One period each week was set aside for storytelling, book talks, and the sharing of literary selections chosen to fit the particular needs and interests of each group.

The theme "Windows on the World" was selected for the first five weeks. One week was devoted to each of the five localities selected for the theme: the North American Continent, with special emphasis on our heritage of American folk literature; Asia and the Pacific, with special emphasis on Japan; Africa; Europe; and South America. The sixth week of school was reserved for discussion and evaluation to gain some perspective of the contribution of each area to the world's folk literature and the unifying factors to be found in folk literature from all cultures.

As an introduction to the summer theme, students and teachers discussed the way folklore originates and how it has been disseminated around the world as people migrated from one area to the other. They discussed lullabies as a part of folklore and listened to the record *Follow the Sunset* designed to accompany Herman Schneider's book, *Follow the Sunset*. They considered ballads as a part of folk literature and gave special attention to some of the American ballads.

Telling the class "Gallymanders! Gallymanders!" from Richard Chase's collection, *Grandfather Tales,* provided an example of the way the settlers of our country changed the old tales of European origin. To see how the same story had been told in Europe, the children then read the old

German tale "Mother Holle" from Wanda Gág's collection, *More Tales from Grimm,* and the English version "The Old Witch" from Jacob's *More English Fairy Tales.*

Joel Chandler Harris' *Favorite Uncle Remus,* adaptations of African folklore, were considered as the American Negro's contribution to folk literature. The children, familiar with many of these stories, expressed their enthusiasm for them and enjoyed the recording *Brer Mud Turtle's Trickery* told by Frances Clarke Sayers.

The children were introduced to American Indian folklore found in collections like Martin's *Nine Tales of Coyote,* Penney's *Tales of the Cheyennes,* and Fisher's *Stories California Indians Told.* Considering the folklore which had its roots in the story of our country as it grew and developed, the classes discussed tall tale heroes, both real and legendary. After viewing the film *American Cowboy,* they read the story of Pecos Bill from Blair's *Tall Tale America* and the beginning of the cattle industry as it is told there. They enjoyed the recordings *Cowboy Songs That Children Enjoy, Folk Songs of the U. S. A., A Pecos Bill Tale,* and *A Paul Bunyan Yarn.* Children read related books such as *Yankee Doodle's Cousins* by Malcolmson, *Why the Cowboys Sing in Texas* by Henderson, *Blind Colt* by Glen Rounds, and *Rodeo* by the same author. To interest better readers, a book talk was given on *Smoky, the Cowhorse* by Will James. Daugherty's *Daniel Boone* was introduced as the true story of a colorful character from our country's history around whom have grown up tall tales and legends. To sum up the week's work, they made a map of "Tall Tale America," placing the characters about whom they had studied in their proper localities.

The French class discussed areas of the North American Continent where French influence is unusually pronounced, such as Louisiana and French Canada. In connection with Louisiana, they introduced Lois Lenski's *Bayou Suzette.* Another time, pretending that it was a cold winter evening long ago in the back country of Canada near Quebec and that they were sitting around a warm wood stove in their home made rockers, they listened to the story of "Jean Labadie's Big Black Dog," who lifted one paw "comme ci" and the other "comme ca." This story was taken from Natalie Carlson's *Talking Cat and Other Stories of French Canada.*

During the second week, the children's attention crossed over the Pacific to Asia, concentrating on Japan. They began their activities by viewing *Japan Harvests the Sea,* an excellent color film. They then had a book talk on Pearl Buck's *The Big Wave.* Both the story and the film impressed the children with the great importance of the sea to the livelihood of Japan.

Reading *Benkei, the Boy Giant* by Fribourg, as an example of tall

tales and legends which have grown up around Japanese heroes, led to an excellent discussion in which the children brought out the kinship between this tall tale and those that grew up around colorful characters from American history. The folktale "Isun Boshi, the One-Inch Lad" from Uchida's collection, *Dancing Kettle and Other Japanese Folk Tales,* was told the class. Immediately following the story, children mentioned familiar folktales from other lands featuring tiny children, such as "Tom Thumb" and "Thumbelina," an indication that they were thinking in terms of the kinship of folklore around the world. Some of the children in the drama class wrote the script and made illustrations for a "television show" of "Isun Boshi" for the primary grades.

From Jacobson's *First Book of Mythical Beasts,* the classes learned about the kappa, or river elf, of Japan who plays a prominent role in many Japanese children's stories. Primary school children particularly enjoyed Betty Lifton's *Kap the Kappa,* featuring this little river elf. The children enthusiastically revealed their individual interpretations of the kappa through art and original stories.

Book talks on selected fiction clearly depicted Japanese life and customs. Of special mention among these were *Cheerful Heart* by Elizabeth Janet Gray, tutor to Prince Akihito during the Occupation. *Takao and Grandfather's Sword* by Yoshiko Uchida, and the well-illustrated picture stories, *Crow Boy* and *Plenty to Watch,* by the Iwamatsus.

The Japanese children in class shared many authentic items from Japan with groups both in primary and upper grades. These items included dolls, the wooden clogs called "geta," the story of Isun Boshi written in Japanese and illustrated by a Japanese artist, travel books, post cards, and a complete setting for a Japanese dinner.

Among related activities which the children enjoyed were the listening to recordings of Japanese folk songs and a trip to the Japanese Tea Garden in Golden Gate Park.

The third week the class turned its attention to Africa by viewing *Twilight Forest,* a color film featuring the lumbering industry in Nigeria. This film provided excellent background for understanding the progress being made as new ideas and modern machinery are introduced into Africa. It also provided the children with some concept of the deep growth and area of the rain forests of Africa. Following the film, book talks were given on *Secret on the Congo* by Charlie May Simon and *Simba of the White Mane* by Jocelyn Arundel.

An excellent discussion followed in the diversity of geographical conditions existing in a continent as large as Africa and the great variety of peoples and cultures represented.

The children were introduced to Harold Courlander's collections of

African folklore: *The Fire on the Mountain and Other Ethiopian Stories, Hat-shaking Dance and Other Tales from the Gold Coast,* and *The Cow-Tail Switch and Other West African Stories.* "The Cow-Tail Switch" from the collection was told to the group as an example of one of the more philosophical African tales, and the children were introduced to *Getting to Know Liberia* by Craz in case they wanted to read about the country from which the story came. Also, to illustrate the mood of "The Cow-Tail Switch," the poem "African Drum Song" by Langston Hughes was recited.

To increase the children's awareness of the highly different cultural group of North Africa and the way the culture is reflected in the folklore, "The Happy Man" from *The Sultan's Fool and Other North African Tales* by Robert Gilstrap was told to the class.

"From Tiger to Anansi," from the collection *Anansi, the Spider Man, Jamaican Folk Tales* by Sherlock, was told as an adaptation of one of the Anansi stories from the rain forests of Africa. In a discussion which followed, the children came to see how the Africans in the migrations to the West Indies had taken their stories with them.

Most of the children were familiar with "The Wonderful Tar Baby" from Joel Chandler Harris' *Favorite Uncle Remus.* So that the children could see where the richly imaginative American Negro folktale had its roots, the African story "Wakaima and the Clay Man" from *Wakaima and the Clay Man and Other African Tales* by Kalibala and Davis was read to the class.

After hearing "The Cow-Tail Switch," the drama class recalled the incidents of the story in sequence and discussed characterization. As a group they wrote the entire script from the play. Tryouts for the various roles followed and subsequently the performance of the dramatization of the story. The Anansi story had been told in all the primary grades with great success. The first graders gave a delightful interpretation of the story through creative drama. Older primary children used the story for a shadow play with an academically talented child acting as narrator.

Almost every class, primary and intermediate, visited "African Hall" at the Museum in Golden Gate Park. The primary grades studying "Animals around the World" found the visit especially rewarding.

In the fourth week the class discovered facts and traditions about Europe. Films on Spain were shown to both intermediate and primary grades The stories used in conjunction with films on Spain were Munro Leaf's *Story of Ferdinand* and "The Frog" from Ruth Sawyer's collection, *Picture Tales from Spain.* "The Frog," besides offering an enjoyable story experience, provided excellent practice in determining the meaning of Spanish words through context.

The kindergarten and younger primary classes enjoyed the Finnish

folktale "Smolicheck." Those studying animals around the world soon guessed that a reindeer might be featured in this story coming from the far north of Europe. For children intrigued by folk characters, *The Tomten* by Astrid Lindgren was selected. Enthusiastic response greeted this beautiful picture book which depicts a snow-covered farm in Sweden on a cold winter night. The Tomten comes to talk to all the farm animals in a language that only animals can understand.

Early in the fifth week, the students viewed films on Argentina and Peru. The literature class as well as various other groups heard "The Gentle People" from Charles Finger's *Tales from Silver Lands*. This legend relates the reason why the guanaco turns south to a valley in Southern Patagonia to lay down his bones when he feels death coming on. As an introduction to the story the children were shown a rug made of guanaco pelts and permitted to feel the soft fur. Earle's *Camels and Llamas,* which contains factual information and pictures of the guanaco, was introduced for extended reading.

Selections from Clark's *Secret of the Andes* were used in the literature class and other intermediate groups. A film showing Macchu Picchu provided an excellent background of information and set the mood and feeling for this story. Saci-Perere, benevolent little gnome from Brazilian children's stories, was introduced to the primary group particularly interested in folk characters. Since stories about Saci-Perere were not available in English, his appearance and nature were described to the children, who then wrote their own stories featuring him.

Throughout the summer, teachers encouraged the children to use their bibliographies as a guide to further individual reading. Children read extensively from the school collection and made frequent trips to the nearby public library.

During the final week of the summer session, the students and the staff reviewed all they had seen, heard, and experienced. The older children could understand and appreciate the way folk literature reflects the particular culture, philosophy, and thinking of a people as well as the basic values and hopes common to all mankind. The younger children showed that their concept of the world and its peoples had grown immeasurably.

Evaluating such programs in terms of immediate results and outgrowths is difficult. The mounting enthusiasm of the children for the reading of good literature and the manner in which children and creative teachers integrated the literary and story experiences into vital learning activities were the most encouraging immediate signs of the success of the program. The following fall children and teachers returned to their regular classrooms throughout the city with new appreciation for the vital role literature plays in adding zest to all aspects of learning. The influence of

these teachers and students in the improvement of the literature programs in their schools has been remarkable.

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Toward a Language Centered Composition Course

A few years ago during a Conference on College Composition and Communication, the English staff at Diablo Valley College was especially impressed by the answer given by the linguist H. A. Gleason to this basic question: What is English? We were impressed by Gleason's statement because it, among others that had come to our attention, corroborated the direction our freshman course emphasized for a number of years; it evoked a need that we had felt to revise and make more coherent our attempt to develop a language centered composition course.

Let me quote a relevant section of Gleason's speech:

> I am asserting . . . that language must be the integrating center about which a new English curriculum is to be built. It must be that center for several reasons: First, language underlies both composition and literature and is the only fundamental point of contact between the two. Second, it is with language that school education begins, and it is out of the reading and writing instruction of the elementary grades that the English program of higher education must come. Third, language is one of the most important characteristics of human existence and it most emphatically deserves close and scholarly study. Fourth, it is here in the close study of language that the English curriculum can best advance the integration of the humanities and the sciences.[1]

With Gleason's statement as framework, I should like to describe some of the salient characteristics of the Diablo Valley College freshman course in composition and communication. To compose is, as the etymology of the word indicates, to put together. The act of putting together is the act of making connections and seeing interrelationships. Whether one looks at grammar or rhetoric or style, at the structure of paragraph or poem or novel or argument, at mathematical statement or scientific hypothesis or even the nonverbal arts, to compose effectively presumes an awareness of relationships.

This is built into human perception, thought, and language. Man is, after all, a form hungry animal, a system builder who compulsively structures his world, nonverbally and verbally. He does so because he has to, because he has a rage for order. Language in all its magical transforma-

[1]H. A. Gleason, Jr., "What Is English?" *College Composition and Communication,* XIII (October 1962), 7.

tions is an instance, a magnificent instance of system and form. A basic assumption of our course is that it is important for students to develop some awareness of language *per se,* and the English language in particular, as a human achievement and a humanizing force in the same way as they should become aware of science or art or government as human achievements.

Our freshman course is not a course in linguistics or semantics or history of the language. It is a course in composition and as such seeks to develop collegiate levels of proficiency in reading, thinking, and writing. But language is the center that we keep our eye on, language as an instrument of communication with man as the composer. The resources that we look to for many of our insights into composition skills are modern language studies and communication theory.

The aim, again, is to sensitize students to language at work—perhaps language at play is a better way of putting it. For instance, how does this sentence, this paragraph, this argument, this poem mean? How do these patterns of words on paper evoke meaning in the mind of the reader similar to that in the mind of the writer? The attempt to answer such questions, we think, must draw inevitably upon the resources of such related disciplines as descriptive linguistics, rhetoric, psychology, literary criticism, communication theory, philosophy of language. The insights, to repeat, are directed toward the structures and uses of language with which the college freshman is or should be familiar.

We can, of course, only begin the job of making the student aware of language as a humanistic discipline. But I, for one, cannot think of a place in the lower division curriculum, as now constituted, where such study is likely to go better than in a course in composition. As readers and writers, students ought to develop some awareness of the material they're using. Toward this end, we ask them to read a good deal about language and about the English language. Furthermore, we ask them to write about various aspects of language and the communication process in papers and tests.

We expect students to know that the English language has a history, that it has changed and is still changing. They should begin to develop some understanding of the ways in which language both reflects and shapes a culture and an individual. They should do some hard thinking about the differences and similarities between speech and writing as media of communication. They should be aware of the difference between a prescriptive and a descriptive attitude toward language study. They should recognize the fallacy of confusing grammar and usage with social etiquette. They should recognize the various functions that language serves other than simply the transmittal of information. They should see how communicative

purpose, audience, and medium shape the message. They should learn that to use language is to make choices. And to use language with effectiveness is to be aware of the range and nature of choices open to the speaker-reader-writer of English. This latter concept, language as positive and responsible choice, is a theme that runs throughout the course.

In the first semester, we look at the structure of sentence, paragraph, and expository essay. The work done by Francis Christensen of the University of Southern California is a productive way into what he calls the generative rhetoric of the sentence.[2] I should like to present and discuss three of Christensen's four principles of rhetoric which we have found particularly useful and supportive of the aims of our course.

Christensen observes that it is not the noun or the verb but what you add to them that is the essential part of the English sentence. Thus, his first principle is that composition is essentially a process of addition. His second principle is that of direction of modification. That is, as he says:

> When you add a modifier, whether to a noun, the verb or the main clause, you must add it either before the head or after it. If you add it before the head, then the direction of modification can be indicated by an arrow pointing forward; if you add it after, by an arrow pointing backward. The typical sentence of modern English, the kind we can best spend our efforts trying to teach, is what we may call the cumulative sentence. The main clause advances the discussion but the additions move backward (as in this sentence) to modify the statement of the main clause or to explicate or exemplify it, so that the sentence has a flowing and ebbing movement, advancing to a new position and then stopping to consolidate it, leaping and lingering as in the popular ballad. The second part of this compound sentence . . . has four words in the main clause and 47 words in five added elements.
>
> Addition and direction of movement are structural principles. They involve the grammatical character of the sentence.
>
> I cannot conceive of a rhetoric of the sentence that is not founded on grammar and the best grammar is the grammar that best displays the layers of structure of the English sentence.

Christensen has found Roberts' *English Sentences,* though oversimplified, the best grammar for this purpose available for classroom use.[3]

This combination of immediate constituent and transformation grammar, to quote Christensen again: "displays admirably the structures that rhetoric must work with—primarily sentence modifiers, including relative and subordinate clauses, but, far more important, the array of noun, verb and adjective clusters."

The third principle is that of levels of generality or levels of abstraction.

> Layers of structure are grammatical. To bring in the dimension of meaning, we need a third principle—that of levels of generality

[2]Francis Christensen, "A Generative Rhetoric of the Sentence," *College Composition and Communication,* XIV (October 1963), 155-161.

[3]Paul Roberts, *English Sentences* (New York: Harcourt, Brace & World, Inc., 1962).

> or . . . levels of abstraction. The main clause is likely to be stated in abstract or general or plural terms. With the main clause stated, the forward movement of the sentence often stops, the writer shifts down to a lower level of abstraction or generality or to singular terms and goes over the same ground at this lower level.
>
> Example: He has bought a new car, a 1963 Ford, a Galaxie, a seatback hardtop with four on the floor shift.

The rhetoric of the sentence that Christensen is working out can provide an especially useful tool for the classroom. If students can learn to distinguish kernel patterns from modifying structures, they are then in a position, with this kind of rhetoric as a tool, to see more clearly the relationships between structure and meaning in the English sentence. More important, perhaps, they can see the same principles at work in the expository paragraph. In fact, it may be pedagogically more sound to begin with the expository paragraph and then move to the sentence, for the expository paragraph even more obviously moves from the general to the specific, backtracking over the same ground with example, or double-tracking with a parallel idea.

Having looked rather steadily in the first semester at structure and meaning in discursive discourse, we turn in the second semester to a consideration of other uses of language. Let me remind you of one of Gleason's statements in response to the question of what English is that I quoted earlier: "It is in the close study of language that the English curriculum can best advance the integration of the humanities and the sciences."

Our two-semester sequence at Diablo Valley College moves from the discursive to the imaginative. While in both semesters we emphasize critical thinking, and in both we require, 8,000 words of expository writing from students, we give considerable attention in the second semester to literature—to poem, story, and novel. In so doing, we suggest to students that there is an overlapping continuum in the use of language ranging from the scientific at one end to the poetic at the other. There are frequently some obvious (to most students, I might add, not so obvious) differences between the way a poet uses words and the way, let's say, a reporter, a writer of a term paper, the author of a social science text, uses language. One such difference is that the poet will more characteristically exploit ambiguity; he will deliberately develop more than one level of meaning. The word "wall" in Frost's "Mending Wall" begins as a monosign designating only a stone wall but is transformed by context into a plurisign meaning both physical stone wall and any number of spiritual or psychological or emotional walls that might be evoked from the reader's experience.

The reader of poetry or of fiction may be asked to hold two or more

sometimes contradictory meanings in his mind at once. At the end of *A Passage to India,* for instance, Fielding and Aziz are both united and divided. Or, let's take Eliot's "The evening is spread out against the sky like a patient etherized upon a table." Obviously absurd, logically contradictory. How can the evening be like a human being? What kind of game is this?

The mathematician, so my mathematics colleagues tell me, avoids ambiguity at all costs. So, essentially, does the writer of expository prose, the maker of an argument. But in what one might call tentatively the literary use of language, the rules of the game are different. Cleanth Brooks talks about the language of poetry as the language of paradox.

Or, following the lead of Monroe Beardsley, I suggest to students that discourses may be arranged in an order with respect to their reliance upon secondary meaning, that is, suggestion, connotation, the whole ingenious and deeply human realm of indirection. Toward one end, we can put much, but not all conversation, the expository essay, the logical argument, technical writing, the news story. Toward the other end of the spectrum, rooted in the human love of masks and games and riddles, we can put the poem, the fiction, the language of ceremony, irony and metaphor, and all the devices we have for saying one thing and meaning another, of evoking what is true by that which is not true.

In brief, there are important differences between the logical and poetic modes of discourse, but there are fusions as well. There can be poetry in argument, and argument in poetry. Furthermore, we wonder if there is not at bottom a fundamental unity beneath the diversity of human discourse which students ought to sense in order to know better what they are about when they compose—in English classes and everywhere else.

In one of our texts, a collection of readings on language, I. A. Richards in an essay on "The Command of Metaphor," says:

> Let us consider more closely what happens in the mind when we put together—in a sudden and striking fashion—two things belonging to very different orders of experience. The most important happenings—in addition to a general and confused reverberation and strain—are the mind's efforts to connect them. The mind is a connecting organ, it works only by connecting and it can connect any two things in an indefinitely large number of ways. Which of these it chooses is settled by reference to some larger whole or aim, and though we may not discover its aim, the mind is never aimless.[1]

This, it seems to me, gets at the heart of the matter and brings us back to language as the integrating center of our composition course. What Richards says about mind, Sapir, in another essay in our text, says about language. Language is a symbolic process of making connections between

[1]Wallace L. Anderson and Norman C. Stageberg (ed.), *Introductory Readings on Language* (Holt, Rinehart and Winston, Inc., 1952), p. 157.

different orders of experience. This is predication, the act, as the psychologist O. H. Mowrer puts it, "Of putting words together in novel and informative combination . . . [which] is of enormous importance both in the history of the race and the development of each individual."

Man, the symbolizer, the artificer, the creator of let's pretend, the composer of fictions, of scientific hypotheses, of mathematical statements, of poems, of 750-word compositions in English classes, is a born predicator. To increase awareness of the intricate, lovely magical ways in which the mind forms these connections, in sentence or essay, lyric or argument is, I believe, relevant to the purposes of a freshman English course, and, I suspect, not irrelevant to a better understanding of other disciplines as well.

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Grading Compositions on 33-1/3 rpm Records

For the past several terms I have graded compositions by recording my comments on 33⅓ rpm discs, which a student can listen to on any standard phonograph in his quarters or in the school library. Although I have not been able to become truly enthusiastic about any form of paper grading, I believe that my method works quite well and that others would like it too.

The method allows me to talk with each student individually about his paper in far greater detail than I possibly could if I were grading in the usual way. It also enables the student—though by no means persuades him—to listen more than once to my comments as he revises his paper at a time and place of his own choosing.

Yet the method is not so expensive that the average composition teacher cannot consider adopting it. Once the cost of the recording instrument is amortized, the work costs little more than grading in the conventional way.

Recorders that will serve the purpose are expensive. Both the recorders on the market that will cut 33⅓ discs (the Edison Voicewriter and the Soundscriber) cost only slightly less than $400, and there seems to be no way to avoid paying this price. Tape recorders, though they may sell for less, are for a number of reasons quite unsatisfactory. Recorders of the belt type, though convenient for the grader as the tape recorder is not, are of little use to the student.

Fortunately, the initial cost of the purchase is the only major cost. Discs for 33⅓ instruments are inexpensive, costing only about 10 cents each in quantities of 100. Since there is enough space on the two sides of the disc to correct four or more themes and since the student hands back his old disc with each new theme, the disc cost per theme is no more than 2½ cents. The book store can of course be asked to stock discs for direct sale to the student, and a semester's supply should cost him a good deal less than a paperback.

Although the recorders are portable and easy to operate and though insertion and removal of the recording disc takes only a few seconds,

I have not found that this is a means of cutting down on my work load. Often it takes somewhat longer to grade a set of papers this way, particularly if I forget that some papers don't lend themselves to lengthy comment, or to any comment for that matter. But some sets, research papers for instance, go quicker this way. Also papers from students who need remedial work in grammar and sentence structure and from foreign-born students struggling with English idiom can often be read aloud and reworded in less time than it would take to correct the errors by hand.

There are disadvantages other than the danger of giving some papers more time than they deserve. Some record players won't play the discs well, but in such cases a coin taped to the tone arm usually cures the trouble. Occasionally a student seems to be more sensitive to being told that he hasn't made sense than he would be if he found only a question mark or a K in the margin. Outweighing that sensitivity is the understanding supplied by the tone and inflection of a voice and the thoroughness of an oral explanation.

Most students seem to appreciate having a thorough discussion of their papers. At least they say so, including the housewives who are now taking our rhetoric courses on open channel TV. The discs mail easily and seem to work well on home phonographs.

Composition

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Revision for New Vision

J. Alfred Prufrock, during his introspective sojourn through the city to his toast and tea, mutters to himself, "There will be time—There will be time/For a thousand visions—and revisions. . . ." His words set up a response in the teacher of English, especially those three words—"Time—vision—revision"—which, I am persuaded, label the most essential elements of an effective composition program. Unlike the self-mocking Prufrock, the teacher of composition must value and encourage both vision *and* revision, without which most writing is incompletely conceived or refined. Granted, an occasional masterpiece may, like Athena, emerge full born from the force of an overwhelming inspiration. Most writers, however, would agree with John Mason Brown that writing is "pleasant agony," a process of constant writing and rewriting in an effort to achieve "what one hopes to do regardless of whether one can or cannot do it. . . ."[1]

Of course, the idea that revision is important is anything but new. Anyone who has spent time on his writing at all knows well what Bernard De Voto meant when he wrote: ". . . the best reason for putting anything down on paper is that one may then change it."[2] In a *Saturday Review* editorial, "Why Johnny Can't Write," Norman Cousins further supported the case for "word-by-word and line-by-line reworking . . . for anyone who wants to use language with precision and distinction."[3] Pope's dictum "True ease in writing comes from art, not chance" perhaps best suggests the reality of the writing process—one of constant application and refinement rather than fortuitous invention.

Unfortunately, too often composition work in the classroom becomes a one-shop gamble, a rapidly issued assignment which, it is hoped, students will effectively grasp and execute in a private burst of lucky inspiration. More often, however, their attempts end in catastrophe—abortive starts, crippled designs, hopeless defectives. And with increasing despair the teacher must grind through the pile, mercifully—and more often unmercifully—indicating the warped sentences, truncated paragraphs, and amoeba-

[1]John Mason Brown, "Pleasant Agony," *Essays of the 20th Century*, ed. Edith M. Rideout (New York: S/R Books, 1962), p. 6.
[2]John Ciardi, "On Writing and Bad Writing," *Saturday Review*, December 15, 1962, p. 10.
[3]Norman Cousins, "Why Johnny Can't Write," *Saturday Review*, June 8, 1963, p. 20.

like structures which could have been avoided in the first place. Really, English teaching is difficult enough without this additional torture; and if we must spend a great part of our lives correcting compositions, we might as well end up with products we can enjoy. Furthermore, we would have to agree that one of our major responsibilities is to protect students from failure, to prevent catastrophes from occurring in the first place. It would then follow that revision, especially *before* a paper is completed, must be considered a major part of the composition process. The teacher of composition, therefore, should be willing not only to acknowledge but to act upon the following principles:

1. Students must be taught from the very beginning that revision is a natural and vital part of the composition process, to be accomplished especially *before* the paper comes in.
2. Students must be taught *how* to revise, both through theory and teacher demonstration. While conferences on graded papers are surely valuable, the conferences *before* a paper is completed perhaps achieve the best results by leading to direct and rewarded improvements. Accordingly, *a large share of the teacher's correcting should be done before the final draft comes in.*
3. Assignments in revision, especially of the outline and rough draft, should be planned throughout the year as carefully as the composition assignments themselves and should be meaningfully varied and developmental. Dominant emphasis should be placed on prevention of error rather than on repairing damage after it has been done.

The Value of Revision

How important it is, then, to establish from the very beginning of the year the *value* of revision, especially of the outline and rough draft, so that it is considered a fundamental part of the composition process rather than a superimposed burden or penalty. In the first place, it should be easy to convince students from the practical standpoint of improved grades and achievement of the importance of early revision. Knowing that they are likely to be rewarded by higher grades and, even more, by approving comments and fewer red marks is highly gratifying and motivating for most students. Paul Diederich is perhaps right in his conviction that "The art of the teacher—at its best—is the reinforcement of good things. . . ." He goes on to say: "I believe that a student knows when he has handed in something above his usual standard and that he waits hungrily for a brief comment in the margin to show him that the teacher is aware of it, too. To my mind, these are the only comments that ever do any student any

good."[4] He would perhaps also be the first to agree that expecting students to be enthusiastic about salvaging a mutilated and damned composition is to ignore basic facts about human psychology. None of us likes to be confronted with our failures, even less to continue working with that which unremittingly reminds us of our deficiencies and ineptness. Revision *before* judgment—before evaluation—is thus far easier to motivate and perhaps ultimately more valuable than that accomplished after a paper has been graded and returned, although some post-revision assignments are also needed in the year's program as well as a system requiring students to correct mechanics, usage, diction, and sentence structure errors in returned papers.

We must also not overlook our greater responsibility to persuade students that responsible handling of language is not only the means to tangible rewards, such as good grades and praise, but also the mark of the civilized man—the demonstration of what he thinks and knows and, even more, of what he is. Groping to know and to say what we mean, to match our vision with its verbal embodiment, we are all likely at times to succumb to despair, to find even our repeated attempts at rewriting impossibly inadequate. At this point the student particularly needs such assurances as those below that others share his predicament in struggling to produce a finished product:

1. Start out the year by discussing the total composition process, strongly emphasizing that *all* writers struggle, through revision, to say what they mean. Examine excerpts from writers' biographies, autobiographies, or notebooks, e.g., of Conrad, Flaubert, Emerson, Kenneth Roberts, Fitzgerald, Faulkner, Hemingway, Keats, etc., which reveal their plans to equate idea and form.[5]
2. Provide opportunities for students to distinguish between first and second drafts of a work, especially those written by a prominent figure. For example, duplicate the original and revised sections of a famous speech or poem, asking students to identify the improved version and analyze the areas of improvement. The following exercise, devised by L. A. Quivey of the University of Utah, is exemplary of this type of procedure:

> Below are given the first and the last draft of the last paragraph of one of Lincoln's speeches. Make the following analysis of them:
>
> a. Which is the last draft: Why do you think so?
>
> b. Compare the paragraphs sentence by sentence. How has the structure been changed? Was the change worthwhile?

[4]Paul B. Diederich, "In Praise of Praise," *NEA Journal*, September 1963, p. 58.

[5]Once during either the junior or senior year, students could be asked to read biographies, journals, or autobiographies of writers, concentrating particular attention on problems of the craft.

c. Discuss changes in words. Note especially any gains in connotation.
d. Make a careful comparison of the phrasing. Justify, or condemn, the changes.

Was this written first?

"I close. We are not, we must not be, aliens or enemies, but fellow countrymen. Although passion has strained our bonds of affection too hardly, they must not, I am sure they will not, be broken. The mystic chords which, proceeding from so many battlefields and so many patriot graves, pass through all hearts and all the hearths in this broad continent of ours, will yet again harmonize in their ancient music when breathed upon by the guardian angel of the nation."

Or was this the first draft?

"I am loath to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union when again touched, as surely they will be, by the better angels of our nature."

We could also use models from such texts as *Writing Through Revision*[6] and always, of course, actual student products.

3. Attempt, both through class discussion and especially by individual conferences, to build student confidence and also tolerance for temporary frustration and problems. Students *do* respond to individual attention and approval of their attempts.
4. Be wary of failing a theme outright without providing an opportunity for rewriting or substituting an improved product. Revision can become a real value when it offers the means to redeem or avoid permanent failure.

Teaching How to Revise

We must not forget, however, that while most students may theoretically agree that writing is agony and rewriting is imperative, most have no idea *how* to revise. Too often a prescription to revise results only in cursory proofreading, with only minor adjustments in spelling and graphics and not attention to thesis, design, detail, and style. Still other students actually destroy the freshness and spontaneity of their original product by trying overly hard to sound polished and impressive or to rework what was happily effective in the first place. A major responsibility of English teachers thus becomes that of persuading students that revision is "more than rewriting and far more than patchwork."[7] The following techniques

[6]Walter L. Brown and John E. Moore, *Writing Through Revision* (New York: Harcourt, Brace and World, 1960).

[7]R. Baird Shuman, "Theme Revision? Who Needs It?" *Peabody Journal of Education*, July 1962, p. 15.

can be helpful in teaching the "how" of revision:

1. Carefully establish *standards of good writing* and reiterate these qualities periodically throughout the year, particularly through regular group evaluation of anonymous sample themes. Possibly read some essays about writing, such as John Mason Brown's "Pleasant Agony," Lucas' "On Style," or Hayakawa's "How Words Change Our Lives," which discuss the need for a conscientious and responsible approach to writing and the attributes of effective style. Far too often the student has no idea even of the qualifications of good style or what he should be aspiring toward.
2. Place dominant emphasis in revision where it belongs: on what the writer has to say and on the form in which he has embodied his ideas. No amount of "comma hunting" or sentence inversion can compensate for the absence of something meaningful to express. Regrettably, far too many of our students—and teachers, too—are inclined to consider a neat and accurate piece of writing satisfactory, even though its substance is trite and its development incomplete or illogical. Students could be directed to the following general areas of revision, in this order of priority:
   a. Having something significant to say.
   b. Having an adequate form in which to say it. (Stress the difference between writing and composing!)
   c. Having enough detail and proof to sustain the exposition.
   d. Having some sense of style and feeling for the *mot juste* to make the paper both vivid and appealing.
   e. Writing with accuracy—attention to basic principles of grammar, graphics, usage.
3. For all assignments prepared outside the classroom, require students to submit their thesis statement and outline for approval *before* they commence work on the rough draft and to turn in the approved outline with the final manuscript. If the design suggests no promise or exposes major trouble areas, these should be remedied before the actual writing begins. Students who insist they are hampered by outlines or prefer to write them after the paper is done are often those most guilty of undisciplined thinking and ignorance of logic and design. Occasionally have students exchange and evaluate each other's outlines.
4. While some teachers of writing strongly advise against providing alternate words or emphasis, judicious teacher editing of the rough draft early in the school year can provide perhaps the best kind of direct instruction of specific techniques needed for improving

subsequent papers. For example, possibly on the second composition of the year, the teacher could ruthlessly edit part or all of a student's rough draft, concretely demonstrating *how* to overcome major style deficiencies. Since the student realizes that the rough draft is not being graded and that the criticisms are means to a more gratifying and better rewarded achievement, he is likely to welcome rather than fear the heavy marking and reordering which the teacher might suggest.

5. Provide samples of paragraphs or complete essays badly in need of revision. Ask students first to evaluate the papers, then to revise either (a) the framework design (outline), (b) a single paragraph, or (c) the entire paper.

PLANNING FOR REVISION

Once we concede the importance of revision as an essential part of the composition process, we must then allocate *time* in which effective revision assignments can be carried out. For example, the year's work in revision on the senior level might pursue the following sequence, hopefully leading the student toward more independent critical judgment:

1. Theme 1—Assign an introductory theme for diagnosis.
2. Establish criteria for good style—goals for effective composition. Possibly read several esays *about* writing.
3. Theme 2—Collect the rough draft and edit it ruthlessly, concretely suggesting and *demonstrating* how the student can improve upon it.
4. Theme 3 and all other prepared themes—Precheck thesis statement and outline, directing revision where necessary.
5. Theme 4—Assign rewriting of part or all of a composition distributed for class discussion and evaluation.
6. Theme 5—Have students bring in rough drafts for spot checking of overall unity and paragraph organization and development.
7. Theme 6—Ask students to check on a prepared check sheet specific ways in which they have revised their rough drafts.
8. Theme 7—Have students write an impromptu. Collect the papers, then return them two or three days later for reexamination and polishing.
9. Theme 8—Concentrate on concepts of subordination and emphasis—placement of elements within the sentence.
10. Themes 9 and 10—Work on aspects of style: use of verbs, sentence patterns, special techniques (e.g., dominant metaphor, sense impression, etc.).
11. Theme 11—Have students write an impromptu paper in class,

then take it home for revision according to criteria on a check list.

12. Theme 12—Ask for a revision of one paper written earlier in the year that could profit from rewriting and a fresh perspective.

In addition, some standard procedures should also operate throughout the year's program:

1. Systematic individual correction of mechanics, usage, punctuation, and sentence structure errors in all papers, to be returned for rechecking by the teacher and filing in a cumulative folder.
2. Periodic appraisal of recurrent areas of weakness needing concentrated attack.
3. At least one assignment a year in revising an earlier written paper.
4. Use of assorted work sheets illustrating writing and usage problems to be eliminated in the rough draft.
5. Periodic student evaluation of one another's thesis statements, outlines, and also first drafts.
6. Periodic group evaluation of student and professional writing, occasionally through use of overhead or opaque projector.
7. Gradual substitution of checks in place of detailed marginal comments to indicate errors in trouble spots.
8. Accentuation of the positive—stressing, as fully as possible, what's good rather than only what's bad.

Believing in the need for revision, we still may be dubious whether there really is time to implement such an elaborate program in the already overcrowded English program. Having to correct student papers once is hard enough, but to be expected to go over outlines and occasionally all or part of the rough draft sounds at first like an excessive and unrealistic expectation of already overloaded English teachers. Actually, however, first readings of outlines and drafts should make the final correcting considerably easier and more pleasant. We perhaps also need to question whether we are really saving any more time by using some of our present procedures. For example, is a "theme-a-week" really desirable? Or, in the long run, are fewer papers, better conceived and polished, to be preferred to a larger number less carefully prepared?

Above all, we must ask ourselves whether the outpouring of red ink on unrevised themes achieves real improvement of writing or growth in student satisfaction with an understanding of the composition process.

The red ink should flow during the revision period, *before* the paper is finally submitted in its completed form. Such a procedure ultimately saves time by placing emphasis on quality instead of quantity and prevention of error rather than repair. Unlike Prufrock, the student writer needs time first for vision—and then revision for new vision.

Teacher Education and Inservice Training

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Clinic for Interns

An immediate major problem facing beginning interns in the fifth-year program for the general secondary credential at Stanford University and presumably in similar programs elsewhere is the difficulty of having to switch in one brief summer from the role of being passive students sitting in college classes, for at least four years, to that of being wholly in charge, come September, of two or three classes of heterogeneous adolescents in public secondary schools. During their undergraduate years, most of these interns have had no specific training to prepare them directly for what may be a traumatic experience: being entirely responsible for one segment of the education of sixty to ninety youngsters who assume that these beginners, as "regular teachers," are fully capable of keeping up with their experienced instructors. For recent college graduates who may not have attended public schools and who may have intentionally avoided any courses smacking of "education," the prospects of confronting "all those delinquents" in a few weeks can be a bit unnerving.

To help these candidates get some kinds of practical experiences during this crowded summer preceding their internship in the schools, Professor Dwight Allen, Mr. Horace Aubertine, and associates designed what they call "microteaching" as an alternative to the candidates' serving as teacher aides in summer school classes in nearby public schools. These laboratory experiences are in addition to the interns' courses in educational psychology, in methods of teaching their major subjects, and in the academic departments.

Microteaching was planned to provide each student with an opportunity to begin his teaching with a limited number of pupils for a limited time each day for several weeks, while being closely supervised by an experienced teacher. It was first used in the summer of 1963. Each intern taught five pupils for ten minutes three times a week for seven weeks. Each lesson consisted of a small segment of his major academic subject appropriate to a particular grade in secondary schools. In preparing his lessons he applied his knowledge of this subject and of the materials and practices being suggested in his courses in methods and educational

psychology. His pupils were from local public secondary schools and, whenever possible, represented the grades the intern would be teaching in his school throughout the next year. They were to assume that they were enrolled in a required course, that the lessons were being taught at the beginning of the school year, and that they should respond accordingly. Each session was supervised by an experienced teacher.

At the end of each lesson, the intern got reactions to his teaching. After the "class," his pupils were asked to fill out, independently, evaluations of his lesson and performance. The supervisor did likewise. Then the supervisor used the pupils' evaluations and his own as the basis for his conference with the intern.

Some of the lessons of some of the interns were also recorded on videotape. During the conference following a lesson that had been taped, the intern and his supervisor first viewed the tape and the intern expressed his reactions to his own performance. Then the supervisor introduced into the discussion the evaluations written by him and the pupils. Thus the intern saw his teaching as others had seen it. In succeeding lessons, of course, he tried to incorporate suggestions arising from the evaluations of his previous performance.

During the following year, the staff found a significant correlation between the results of the interns' microteaching done during the summer and the evaluations of their teaching later in the schools. The supervisors' and pupils' judgments of the interns' competence in teaching small groups corresponded closely to the evaluations made by supervisors who visited interns' classes throughout the following year and made by pupils in those classes. There was no significant difference, however, between the performance of those whose practice lessons had been filmed and those whose had not.

Twenty of the interns teaching English were asked some months later to evaluate their experiences in microteaching the preceding summer. In retrospect, they liked such features as the following: It helped them become accustomed to confronting and working with small groups of pupils rather similar to those they later had in their classes. They received useful practice in preparing lesson plans on specific, manageable aspects of their subject. They liked the freedom to apply materials and methods concurrently from their courses in English and methods. They appreciated the help they received from their supervisors and pupils, and, for those whose lessons were taped, from seeing themselves teach.

However, they didn't like the artificiality of the arrangement. They felt that the pupils were there only to try them out and evaluate them, not to learn. Some felt that after two or three weeks of teaching limited lessons to a small group, the value of the experience seemed to diminish. They

recognized, of course, that the worth of the supervisor's reactions depended, naturally, upon his knowledge of the subject, his experience in teaching it, his insights into the teaching and learning processes, his ability to identify faults and suggest practical imrpovements, and his ability to express his reactions clearly.

As a result of this initial experience with microteaching during one summer, the staff plans to change some of the arrangements in hopes of overcoming weaknesses the interns and members of the staff discovered. One change will be that as the intern progresses in his practice sessions, he may elect to teach an increasing number of pupils for a longer period for each lesson. A second is that his first lessons may be modeled after certain kinds of sets that seem to pose problems for interns when they begin teaching their regular classes in the fall. Third, after these initial lessons, the intern will be helped to plan a sequence of lessons so that he will get some practice in long-term planning and will have a sense of progression. Finally, pupils serving as a class will be expected to learn the subject being taught as well as to evaluate the content of the intern's lesson and the caliber of his teaching.

Here is one method, then, of compressing much supervised teaching into a summer session. As artificial as the circumstances may be, the intern is free to plan and teach as he and his adviser think best. He has a chance to try out almost immediately some of the ideas being developed in his course in methods of teaching his subject. Interns serving as teacher aides in public summer school classes seldom have this kind of opportunity. Furthermore, members of the university staff of experienced teachers trained in supervision are in a position to evaluate interns' teaching in the light of the knowledge, attitudes, understanding, and skills the program is intended to help interns acquire. Also, the instructor in the methods course can readily take into account the results of the practice sessions. He sees at once whether his students not only understand what he is presenting but also whether they can apply it in their teaching. He can then adjust his own teaching accordingly. Much more work must be done, of course, to develop this kind of preparation for full-time teaching and to make meaningful to the intern the kinds of preparation he gets in his courses in academic subjects and professional education. More complete studies are needed to identify clearly the relationship between an intern's performance in microteaching and that in his own classes throughout the following year. Still, the Stanford program is an important step in the right direction.

Teacher Education and Inservice Training

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Language Based Programs for Teachers

Chicago Teachers College North has established an effective language-based program for teachers under three headings:

1. Three-course sequence of American English skills courses
2. Undergraduate programs in linguistics (areas of concentration)
3. Graduate inservice program
   a. Master of Arts in Classroom Teaching of English Language Arts
   b. Summer Institutes in Applied English Linguistics

The three basic courses are entitled (1) American English: Structure and Function; (2) American English: Speech; and (3) American English: Writing. American English Structure and Function is the basic course in linguistics, and prerequisite for the other two. The three are not strictly a sequence, since a student may take either Speech or Writing after he has taken Structure and Function; but he must complete all three, preferably in his first three semesters.

All three courses are taught by team methods, the chief feature being a common lecture for all sections, followed by varied experiences in smaller groups with section teachers. Each course has a common syllabus, common textbooks, and frequent discussion and evaluation in staff meetings. To a greater or lesser degree, each of the three courses employs multimedia approaches, using films, tapes, textbooks, collateral readings, and individual conferences. Since the lecture auditorium has exceptional audiovisual facilities, including two eight-by-twelve-foot screens mounted in the wall at the back of the stage for rear projection, some of the lectures are supported by extensive visual displays, perhaps as many as one hundred slides for a single lecture; slides may also be coordinated with audiotapes; and both movie and television programs can be projected on these screens. Audiovisual materials may be rented or purchased or specially prepared to the specifications of the lecturer. *Telemation* is the generic name of this audiovisual technique.

The central subject of the basic linguistics course, American English:

Structure and Function, is the nature and structure of language in general, and of Modern American English in particular, through the phonemic, morphemic, and syntactic levels. The course also deals systematically with intonation, sentence patterns, and the interplay of the spoken language with the skills of literacy. These matters are presented in the central textbook, *Linguistics and the Teaching of Reading,* which was written and tested during the development of this course and in connection with summer institutes in applied English linguistics. We also assign large sections of such a book as Aderman and Kerr's *Aspects of American English* or Anderson and Stageberg's *Introductory Readings on Language.* Currently we use seven films of about twenty-five minutes each. *The Alphabet Conspiracy,* two reels in color, is an excellent introduction, available without charge from the Bell Telephone Company; the other five are kinescopes selected from a television series by H. L. Smith, Jr., *Language and Linguistics,* rented from Indiana University Audio-Visual Services. As lecturer in this course, I have developed a series of ten telemated lectures supporting and reinforcing the materials in the central text; the other common meetings are taken up with two examinations and two panel presentations, one showing comparative-contrastive features of English and foreign languages, the other demonstrating applications of linguistics worked out by Chicago teachers.

Other student experiences in the Structure and Function course include laboratory meetings for practice and exercise work; small section meetings for face-to-face discussions with teachers; rigorous (and frequent) objective tests on linguistic data and assigned reading, followed by thorough discussion of test items; a series of four papers on analysis of language; a small-scale field study of an unfamiliar speech community; and a term paper, which is a detailed language-linguistic autobiography. Thus students emerge from this course with substantial new knowledge about their language and about themselves in relation to it. Equally important, however, is humanizing their attitudes toward language teaching and language learning, so that they will have a basis for humane teaching when their time comes. Incidentally, this course is the equivalent in writing experience of the traditional first course in composition.

Following the Structure and Function course, students elect either Speech or Writing, according to availability of sections, convenience of schedule, and preference; generally the enrollment in each course is about half that of Structure and Function in the previous semester. Both Writing and Speech make applications of linguistic theory and data to the communication process; in both courses, a simple communication model is assumed by teachers and students alike: that is, writing involves writer, written message, and reader; speaking involves speaker, spoken message,

hearer. In these courses, lectures are given alternately by the teachers. In Writing, lecture topics include the differences between speech and writing, communication theory, sentence patterns and transformations, rhetorical devices, style, the dictionary, logic, and form. In Speech, students study paralanguage, kinesics, dialects, the communication theory of Shannon and Weaver, and that of Arnspiger and Lasswell. Practice in speaking is integrated with study of broad social and cultural implications of speech.

The textbooks now in use give an idea of the content of the Writing and Speech courses. In Writing, we study Berlo's *Process of Communication;* Perrin's *Writer's Guide and Index to English;* and an anthology, *Written Words;* students are required to buy and use either *Webster's New World Dictionary* or the Merriam-Webster *Collegiate Dictionary,* seventh edition. In Speech, we study Hall's *The Silent Language;* Thonssen and Finkel, *Ideas That Matter;* Arnspiger, *Personality in the Social Process;* and Lee, *Language Habits in Human Affairs.* In Speech, tape recordings of student talks are used as extensively as possible.

Although the basic outlook and the content of these three American English courses have remained substantially the same, the courses are under constant review, and changes in syllabi are made every semester. Unresolved problems include the need for greater integration of the three courses, and particularly for closer coordination of Speech and Writing; the need for language laboratory facilities in both Structure and Function and in Speech, in order to get more objective observation and practice related to linguistic principles and data; the need for a textbook in Writing that deals effectively with language, communication theory, and composition. Finally, we need an objective testing program to measure the effectiveness of our course sequence and our teaching, in their own terms and in comparison with other courses.

About the time our students complete the American English sequence, they have had two semesters of world literature. Students who want to continue their study of language and literature may elect special areas of concentration, the next topic in this presentation. Chicago now has enough critic teachers interested in linguistics so that students who take a linguistics concentration may do their student teaching under the guidance of sympathetic souls.

Undergraduate Programs in Linguistics (areas of concentration)

The curriculum allows a student to take a concentration of 23 hours; in practice, the minimum is 15 hours. The advanced program in linguistics requires a minimum of 15 hours in five 3-hour courses as follows: American English: Advanced Structure (3 hours), and American English:

Advanced Speech (3 hours); a choice of two courses, subject to faculty advisement, from the following group—History of the English Language, Advanced Composition, Creative Writing Workshop, Poetry, Prose, Drama, Rhetoric, Persuasion, and Language and Culture; the area of concentration also includes a 3-hour course in depth study of one subject.

The literature courses in the linguistics area of concentration are conceived broadly from the point of view of humanistic literature itself, of language and culture, of cultural anthropology. In addition to the obvious linguistic applications of patterns of syntax, of patterns of intonation, and of dialectology, these literature courses explore the implication of linguistic analysis of graphic language structures larger than the sentence: paragraph, essay, chapter, short story, novel, poem, drama, the whole range of discourse. In this last respect, the approach has something in common with the study of genres, but the linguistic point of view is a distinguishing feature. The essential concept is the study of literature as language and form; this approach is quite new and remains to be worked out in detail. We are aiming at something like the concept of integrated study of language, composition, and literature suggested by Professor H. A. Gleason, Jr., in "What Is English?"[1] One of the sources that this approach can draw upon is Professor Pike's developing theory and application of tagmemics.

Students may also elect a Speech area of concentration of five courses (15 hours) in which two subjects are required: Oral Interpretation and Speech Activities in the Elementary School. The remaining three courses may be selected either in Speech, strictly defined, or in Theater. This concentration is frankly aimed at the student who looks forward to responsibility for public occasions in the ordinary life of an elementary school and wants to prepare for effective participation in these activities.

A third undergraduate area of concentration is a program of six courses (18 hours) in *both* Linguistics and traditional Literature courses in the Creative Arts Program. In Linguistics, this combined program requires Advanced Structure and Advanced Speech, plus one other course from the offerings in advanced linguistics. In Literature, this program requires American Literature and English Literature, plus one other course from the advanced offerings in literature and creative arts. This broad and varied concentration has attracted nearly one hundred undergraduate students.

Students taking one of the foregoing programs often take late afternoon and evening classes along with inservice teachers in the graduate

[1] H. A. Gleason, Jr., "What Is English?" *College Composition and Communication*, XIII (October 1962), 7-10.

program. Thus the master of arts program in the Teaching of the English Language Arts serves both groups.

GRADUATE INSERVICE PROGRAMS

A. Master of Arts in Classroom Teaching of English Arts

We now have over fifty inservice teachers who have enrolled in courses leading to the Master of Arts with the intention of completing the degree requirements. The graduate program in teaching English language arts is linguistically oriented and designed for elementary teachers who seek preparation in depth for quality classroom performance; it combines modern approaches with traditional. This program is not aimed at teachers who wish to leave the elementary classroom and enter high school teaching, though it would not harm such teachers. This degree is conducted by the American English faculty, Communications Skills Program.

Two distinctive goals of this program are (1) the coordination of skills, forms, styles, and content of human communication through language in general, but with emphasis on mastery of American English; and (2) the correlation and integration of subject matters through descriptive linguistics and structural grammar, viewed broadly from a cultural-anthropological position.

Each candidate for this degree, in addition to three courses in Education, is required to take a minimum of seven graduate courses, at least one from each of four groups, as follows: (1) Introductory and Applied Linguistics courses, of which one is the summer institute in applied linguistics (a 3-hour graduate course); (2) Linguistics, Grammar, and Structure; (3) Persuasion, Rhetoric, and Speech; and (4) Literature: Language and Form. In addition to these four courses, each candidate is required to take two high level graduate courses in at least two of the four groups and write a major paper in each; there is no thesis requirement as such. At the culmination of his degree program, each candidate is required to perform satisfactorily on a final oral examination conducted by the American English faculty. The less advanced courses offered in the graduate program are available to undergraduate students taking a concentration, so that some classes serve both graduate and undergraduate students.

Many elementary teachers strongly desire a graduate program leading to a degree in the classroom teaching of *two* subjects, such as linguistics and the "new" mathematics, or linguistics and the "new" science. In response to this need, I have proposed to the graduate committee a new combined program requiring five courses in English language arts, and four in mathematics, in addition to three in education: the mathematics faculty also favors such a program. This proposal seems likely to be adopted in some form, because it satisfies a genuine need of many teachers.

Members of the graduate committee from other disciplines have already suggested the possibility of other combinations, such as linguistics and psychology, or linguistics and library science. No one seems to question very seriously the five courses in language arts, which is recognized as a very broad field. Five courses is perhaps the lowest sound and respectable minimum in this area.

B. Summer Institutes in Applied English Linguistics

We have now had three summer institutes in linguistics and are planning a fourth. We had the good fortune to have cosponsorship of the National Council of Teachers of English in 1963, as well as the local support of cosponsorship of the Chicago Department of Curriculum. In 1964 we had the renewal of both these cosponsorships and, in addition, had that of the Board of Education of the Catholic Archdiocese of Chicago. The 1963 institute will serve as an example of our program.

Two hundred seventeen inservice teachers enrolled, mainly from the Chicago area, but adventurers found their way from California, Texas, New Jersey, Nebraska, Southern Illinois, Northern Michigan, Indiana, North Carolina, Missouri, enough far travelers to give a cosmopolitan spice to the whole affair. The Institute is a graduate course offering three hours' credit. It is in session all day long every day for two weeks; continuity is provided by my series of telemated lectures and by the daily workshop sessions of about twenty-five students of similar interests, usually the grade level at which they teach.

Variety and interest result from having four nationally prominent consultants appear for one day each and give two presentations, alternating with days when I give two lectures. Last year we had Professor William Jenkins, Editor of *Elementary English;* Professor Albert Marckwardt, then Director of the English Language Institute at the University of Michigan; Professor Priscilla Tyler, then of the Harvard Graduate School of Education; and Miss Marian Zollinger, Language Arts Supervisor, Portland Public Schools, Portland, Oregon, who talked about linguistic aspects of the curriculum revision there.

Students in the Institute are expected to read widely and also to write four reaction papers; these papers were so interesting that we published a selection every day or so in mimeographed form. The talks given by the consultants are collected in a volume of *Proceedings* or in an issue of *Hexagon,* an interdisciplinary journal published in connection with the college.

On the final day of the 1963 Institute, the students organized themselves into the Teachers Linguistic Association; during this current school year they have held a number of evening and Saturday program meetings

and have published one issue of the *Journal of the Teachers Linguistics Association,* a collection of twelve of the best papers written last summer. Our experiences have been that the papers of both students and consultants are excellent grist to the mill of new students, eager to penetrate the mysteries of linguistics.

The three-fold program of the Chicago Teachers College North is an indication of the variety of experiments in curriculum, in inservice training, and in long-range planning that can help raise the level of competency of teachers of English in Illinois and across the country.

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An Experimental Approach to English

In the fall of 1958, with a generous grant from the ESSO Education Foundation, the Johns Hopkins University conducted an Inservice Institute for fifty high school teachers of mathematics. The course sought to enliven interest in mathematics by underscoring its relationship to the physical sciences and research. The ESSO Institute in mathematics proved a striking success and led two members of the Johns Hopkins faculty who were concerned about the quality of English teaching in the high school to suggest plans for a similar institute for teachers of English in public and private high schools in Maryland.

In the discussions that followed, two differing (but not unrelated) academic approaches were represented. The research and teaching interests of Dr. James E. Deese, Professor of Psychology, center in the study of language from the standpoint of the social sciences. Dr. J. Hillis Miller, Professor of English, is a student of English literature and literary criticism. Their two points of view were brought together in pursuit of one goal: to introduce high school English teachers to some of the new ideas in the study of English literature and the English language.

As an experiment, the program was to depart from the practical orientation that is typical of postgraduate courses designed for teachers. While it was recognized that an introduction to modern linguistic theory, for example, could have direct application to classroom teaching, it was not to be the purpose of the course to instruct the students in teaching methods. There already existed courses on a graduate and an undergraduate level to accomplish just that. Rather, the course was intended to bring the teachers abreast of recent developments in linguistic studies and to provide them the tools and understanding for continued interest and learning in these studies, thereby to have indirect benefits in classroom teaching.

Dr. Deese, the program's director, and Dr. Miller, the associate director, were helped in their deliberations by an advisory committee consisting of highly qualified representatives of the high schools in Maryland. Officers of the ESSO Education Foundation expressed enthusiastic interest

in the plan. They shared with the staff of the Institute an appreciation of the growing importance of language in an increasingly complex world, and recognized the growing problem of ineffective communication. In January 1962, the ESSO Education Foundation provided generous financial support, and plans for the Institute moved toward fulfillment.

The concept underlying the Institute was that the ideas and methods of modern linguistic studies cannot effectively be introduced into high school English courses until the teachers themselves understand the intellectual roots of these ideas. The purpose of the Institute, therefore, was to provide its students a basic understanding of recent ideas in communication theory, structural linguistics, literary criticism, and the philosophy of language.

Since the content of the course was to be so thoroughly experimental, the selection of students was a critical matter. Eligibility was limited to fully certified teachers in Maryland high schools who had obtained either a bachelor's degree with an average of "B" or above in the latter half of the undergraduate program, or a master's degree. Two-hour classes were scheduled for each Saturday throughout the academic year, and six graduate credits were offered each student who completed the course with a grade of "B" or better.

Because of the heavy demands on the time of teachers and because the course itself might have prevented some teachers from using their own time to supplement income, the ESSO Education Foundation bore the expenses of tuition and course materials plus a payment of $250 to each student.

The fifty students who were selected for the Institute from the more than two hundred applicants who sought admission to the program represented the best secondary school teachers in public and private schools in Maryland. Nearly all of the students had taken graduate work in English, many had master's degrees, and one student had earned a doctorate in classical languages. Most of them taught in high schools in Baltimore and Baltimore County, but seven came from other counties of the state, traveling long distances to the Institute each week. In one case, the distance was 230 miles; in another, 300 miles.

The course was administered by McCoy College of the Johns Hopkins University and was given over a period of two academic semesters, taught in turn by Dr. Deese and Dr. Miller. Each brought to the course his own scholarly point of view, treating topics drawn from his own academic interests.

The First Term

The grammar traditionally taught in American schools is a "hand-me-

down" from the eighteenth century, when grammarians sought to improve English speech and writing by introducing certain rules of good usage, derived mostly from Latin. But as the commandments are not able to comprehend religious experience, the prescriptions of good usage are not able to comprehend the experience of language. Out of modern linguistic studies have come alternative systems of grammar in answer to the inadequacies of formal grammar. Part of the first semester was devoted to an introduction to these new concepts. One of these, *structural* grammar, defines the elements of grammar, not in terms of what words mean, but in terms of the positions they may occupy in a sentence. "A noun," said Dr. Deese, "is a word that occupies a particular position in a sentence, and is not necessarily a 'person, place, thing, or action.' After all, in use, a noun can be almost anything under the sun." The rules of structural grammar describe how elements are put together into sentences in *real usage*.

It is easier to change the grammar of a student in the direction of the best grammar, Dr. Deese pointed out, if the teacher first of all understands the structure of the grammar the student is accustomed to. Since the student already has a structural grammar, the rules of which he intuitively understands, he can learn a new grammar more readily if its rules are expressed in parallel terms.

There is a similar pedagogical advantage to another recent invention of structural linguistics, *transformational* grammar, and this subject provoked considerable interest and discussion. A variant of structural grammar, the transformational method begins with rules for patterning a simple sentence. Proponents of this method argue that one can more efficiently write a small series of transformational rules to describe the language than one can write all the possible arrangements. Moreover, it is claimed, this is the way people actually learn grammar and sentence structure from childhood onward: by unconsciously mastering transformational rules to generate the more intricate sentences of adult speech and writing.

Much of the early part of the course was devoted to sounds in spoken language, even though the students participating taught written, not spoken language. All language, however, originates in sound, and if the structure of the language is to be understood, one must learn how speech sound is structured. Several class sessions, therefore, were devoted to the concept of the *phoneme,* the basic unit of speech and therefore the "atom" of language.

The first semester also introduced the students to modern communication theory, especially to contemporary mathematical and statistical analysis of structural grammar, and to such topics as the anthropological, comparative, and philosophical questions in the study of language. Some

of these topics were fairly abstract, of little direct usefulness in the classroom. The students saw that structural studies—indeed, grammatical studies of almost any sort—have very little to offer to the larger problems of writing, the problems of rhetoric. These problems are so determined by unique circumstances and particular occasions that they defy general analysis. What is proper usage? The answer depends on several considerations: the function of the words in communication, the aesthetic aims of the speaker or writer, the sociological and psychological circumstances. What is the proper way to paragraph? How does one best outline an expository essay? How, in short, does one find rules that can be used to teach high school students to write?

In discussing these questions at the close of the first semester, teachers were encouraged to be their own guides, to deal with each bit of student writing in a way free from arbitrarily imposed rule and regularity. Rule and regularity make the skeleton of language, but it is important for the best teaching that the teacher appreciate the sometimes arbitrary and nonlinguistic origins and aims of rules.

The Second Term

The modern critic—and hence, every student of literature—may choose any of a number of ways to read, understand, and evaluate a work of a poet or a novelist. In America, the so-called "new criticism" (now some decades old) has already been incorporated into the teaching of literature in the high school; the other new methods have not. The lectures in the second semester attempted to introduce the students to a variety of these new kinds of criticism, to compare them, to consider their strengths and weaknesses.

The contexts in which literature can be studied, Dr. Miller pointed out, "might be thought of as three concentric circles." The innermost circle belongs to critics who study a single work of literature and confine their attention to language itself. Dismissing psychological and historical considerations, they study meanings, direct and symbolic; the unity of structure of the work; the interrelationship of one part to other parts. They ask, simply, "What did he say?" not "Why did he say it?" Representatives of this inner circle are the "new" critics in America and the Russian formalists.

In the second circle, critics do ask "why"; the creator is as interesting to them as the creation. The totality of a man's literary output is viewed as the expression of his unique personality. The critics in the second circle range from the Freudian and Jungian critics, for whom works of literature are extensions of a psychologically determined personality, to the critics, often called existentialist critics, who see in a work of literature the expres-

sion of a man trying to work out for himself a meaningful relationship to the world about him.

Critics in the third circle also ask "why," but their context is historical, social, or cultural. They see the artist as a reflection of his time and his *milieu,* and their interest is chiefly in the ideas the artist held in common with others of his culture. The inhabitants of this third circle range from the Marxist critics, who believe the individual to be determined by his cultural environment, to those who reject rigid determinism and are interested in the role of individual artists in the "great chain" of intellectual history.

Each of these approaches to criticism attempts to give, explicitly or implicitly, answers to certain basic questions. What are words? How do they come to have meaning? What is the relation of words to states of mind? What is their relation to things? What happens when we understand a poem? What is literature good for?

There was, of course, no general agreement on the answers to these questions, but a consideration of them in a variety of contexts gave the students a more developed power to provide their own answers.

For each school of criticism, the students read selected texts illustrating an attitude toward literature or a way of doing criticism. The lectures set forth facts about each school of criticism, then attempted to show what each kind of criticism has to suggest to the teacher as a way of talking about literature. During the semester, each student wrote five papers. These papers either explored various theories of what literature is, or they were literary criticism in the mode of one or another of the kinds of criticism studied, or they worked out the uses the various sorts of criticism might have for high school teaching.

Evaluation

At the end of the second semester's work, the students were asked to respond to a brief questionnaire about the course. They were asked about the content of the material in the course and its pertinence to classroom teaching.

Generally the readings were regarded as "excellent" and "pertinent to the course," but a few found them "too advanced to help in high school classes." "The readings were unquestionably the most difficult which I ever encountered," said one student. "However, I'm grateful that I was able to learn about so many systems of thinking which I had never heard of before."

The content of the course was typically regarded as "interesting," "informative, and "profound." Many called attention to the fact that the course was unusual in its de-emphasis of practical application, but they

regarded the change as "welcome and desirable." Some disagreed. "Perhaps the content should be reevaluated to make it more practical for the secondary teacher of English," said one. Another one of the students found some of the material "too far from our professional field to be worth the amount of study needed to understand it."

A specific question about the pertinence of the course to teaching elicited a similar divergence of opinion. Many found occasion during the year to apply the methods and ideas of the course in their high school teaching, and some were planning to do so the following year. "The day of the book report is past," said one; "the students enjoy the critical approach to literature." Others pointed to sections of the course which they felt to be "of little value," but there was wide disagreement among the dissenters as to which sections were not worthwhile.

By and large, the comments were extremely encouraging. Some of the detailed critical comments indicate both perception on the part of the students and some needed changes by the professors. But even the critical comments emphasize the fact that the content of the course was, to an amazing extent, entirely new to the students. Some actively rejected some of the ideas they encountered; others found rich mines for exploitation. The major purpose has clearly been fulfilled; new ideas have been brought to the students in the course, and through them, into the schools of the region.

And there is ample evidence that the ideas generated in the Institute have spread from the participating teachers to their colleagues and are destined to have a far-reaching influence on the teaching of English in Maryland and beyond. In one Baltimore high school, for example, a committee was formed to consider ways to implement some of the ideas of the Institute in the English curriculum. Dr. Miller, the associate director of the Institute, was invited to speak to a meeting of the Baltimore County high school teachers of English on the uses of the new kinds of literary criticism in teaching fiction.

With a modest subsidy from the Institute, a new scholarly publication, *The Maryland English Journal,* came into being in the spring of 1963. Sponsored by the Maryland Council of Teachers of English, the *Journal* had the active interest of specialists in the secondary level teaching of English in five public school systems and several Maryland colleges and universities. Four thousand complimentary copies of the first issue were sent to high school English teachers throughout Maryland and to representatives of state and national organizations concerned with the improvement of English programs.

With a generous renewal of support of the ESSO Education Foundation, the Institute was again conducted during the academic year 1963-64.

Its continuation was warmly welcomed by the university and by secondary school teachers in Maryland. For the Institute's directors, the further experience with the experimental program gives them an opportunity not only to perfect the course but to see its influence spread.

Traditionally, reform in education proceeds slowly. Experiment is treated with skepticism; new solutions must prove themselves before they are accepted widely. But among alternative ways of introducing reform, one method is of proven swiftness: teaching teachers. When the enthusiasm of a single teacher for new ideas and methods is enlisted, the result is multiplied at least thirtyfold, once for each student in the teacher's classroom. Multiply this by the number of classes the teacher may have in a year's time, in turn by the number of years the teacher is active, and the effect reaches well into the hundreds.

In the case of the ESSO Institute for high school teachers of English, the result is, in turn, multiplied by fifty; a single year's effort affects thousands of students. Each repeated year of the program compounds the result. And still, the rough equation does not take into account the effect the fifty teachers enrolled in the program have upon teachers, nor the effect of their students upon other students.

COMPLETE PROJECT REPORT

"An Experimental Approach to English"

and

Annotated Reading List

may be secured without charge from

Lynn D. Poole, Director of Public Relations
The Johns Hopkins University, Baltimore, Md.

REBECCA HELLERSTEIN
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Reading in the Junior High School

Johnny Is Reading Better is the theme of the new reading program in the Cleveland junior high schools. Since September 1962, all faculties of the junior high schools have been cooperating to build a unified reading program designed to improve vocabulary and comprehension of all pupils, those of high ability as well as those whose reading ability is severely retarded.

Unlike elementary teachers, who are acquainted with the basic skills of reading in their training courses, secondary teachers are subject orientated. They, therefore, need inservice training in order to introduce, through their subjects, the reading skills which seventh, eighth, and ninth grade pupils must develop in order to cope adequately with the curriculum requirements of the junior high school.

INITIAL STAGE

A master plan was devised, based on results from two resources: experiments in and evaluation of the summer school noncredit reading classes, and teacher participation and responses in a five-day workshop held immediately before the opening of school in September.

The summer school reading classes were carried on experimentally. Six teachers in three schools agreed to work closely with the reading coordinator. Every facet of their classwork such as teacher attitude and methodology was observed; materials were examined; the results were evaluated. The experiment was an effort to determine how best to initiate the new reading program so that it would be of practical benefit to all teachers.

Following the summer school samplings, a reading workshop was set up in August at Addsion Junior High School, where thirty-four junior high school teachers selected by building principals were introduced to the idea of how a reading program might be initiated in their home schools. The participating teachers were encouraged to discuss particular reading problems encountered during the course of the regular school year and to suggest methods and materials which they felt would be of value to them.

Findings from these two sources formed the basis of the tentative

master plan, as well as the topics for a series of bulletins that were sent to all junior high school principals to assist them in determining the best means for introducing a workable, practical reading program.

Orientation

It was decided that only by total involvement of all staff personnel in the initial states would each junior high school instructor be motivated to engage in constructive reading activities. To insure such involvement, supervisors, building principals, chairmen of subject areas, and teachers carried on a series of meetings. In some cases, meetings were scheduled for the separate subject areas; in others, the meetings included representatives of all subject fields where particular responsibilities, such as vocabulary building and stress on comprehension, were emphasized.

In addition, every junior high school held faculty meetings with the reading coordinator so that teachers might understand their important role for improving reading instruction. Departmental meetings followed general meetings when teachers examined techniques and methods being used with different ability groupings, the kinds and uses of materials available, and the importance of teacher attitudes as they applied to pupils' acceptance and motivation.

Each school also studied available statistical data to determine reading needs unique to the school. Counselors, assistant principals, and department heads helped interpret and evaluate findings so that classroom teachers might be encouraged to utilize data at hand for the improvement of reading in any classroom. Stress was given to the unique needs of each subject and the reading skills necessary for pupils to gain depth and breadth perception of reading in the classroom.

Reading Centers

Three reading rooms located at Rawlings Junior High School, Kennard Junior High School, and Central Junior High School had been established as self-contained units to give group instruction in improving basic reading skills. As an outgrowth of these experiments and the findings of the Hough Community Project, which was sponsored by the Ford Foundation, six reading centers were established to serve not only the teachers in the particular schools but also teachers in all schools adjacent to each center. The staff members at the six centers planned to develop experimentation on a wider scale and to determine whether by this means inservice training would result in furthering the goals of the new reading program.

These six centers were located at Addison, Harry E. Davis, and William Dean Howells Junior High Schools specifically to aid junior high school teachers in helping pupils with basic reading needs; at Charles W. Eliot, Patrick Henry, and James Ford Rhodes Schools particularly to help

junior high school teachers to do more about motivating developmental reading skills for the more able pupil.

The centers offer assistance, through group instruction, to the pupils; they provide inservice training whereby teachers learn what to do about basic elementary reading skills, reading methodology, systematic instruction, the use of multilevel materials, as well as structured lesson plans; but primarily they serve as demonstrations utilizing group instruction in any subject area.

Inservice Training

Inservice training programs were designed:

1. to acquaint teachers with the value of statistical data as these apply to classroom instruction;
2. to sensitize teachers to the need for teaching and reinforcing basic reading skills which pupils already had but seemed unable to relate to junior high school curriculum;
3. to provide teachers with background knowledge, vocabulary building techniques, methods to improve composition, visual aids, books necessary for meaningful reading skills;
4. to familiarize teachers with elementary reading charts and other materials which they might adapt to their particular subject field;
5. to help teachers understand the principles of phonetic and structural analysis and how these apply to their classroom work;
6. to assist teachers in preparation and presentation of meaningful and practical lessons in their subject fields whereby they might incorporate various reading skills into their classes, and evaluate those skills unique to their particular subject.

Classroom observations and evaluation conferences with each teacher by the reading coordinator, teachers of reading, and/or chairmen of departments were helpful in aiding teachers in improving their instructional procedures. Background material, methodology, and different types of reading materials were also discussed or made available so that each subject teacher continued to involve himself in the reading experiment.

Testing

To focus further attention on the specific reading abilities and disabilities of junior high school pupils, during this school year the staff of the Bureau of Educational Research administered the Stanford Reading Test to all 8B and 9B pupils in September and February. In addition, three schools—Central, Kennard, and William Dean Howells—used the Doren Diagnostic Reading Test with the two lowest groups of entering 7B pupils.

The reading coordinator discussed the results of the Stanford Test with principals, counselors, and teachers of reading, and explained to individual classroom teachers the importance and significance of scores. Each principal was encouraged to distribute these data to teachers of the various subject areas and assist them in evaluating pupils' reading as revealed by standardized test scores.

The Doren test was administered as a sampling to determine whether specific reading disabilities uncovered would be of value to secondary teachers if they were given sufficient inservice training (by way of trained personnel, as was the case in the three schools that used the Doren), and were aided by demonstration and consultant service.

1963 Activities

During the year there have been three half-hour television presentations: the first, when pupils with one teacher of reading demonstrated what was done in the experimental summer school reading classes; the second, when teachers discussed their evaluation of the introductory reading workshop; the third, when a pupil panel selected from the three developmental reading centers exchanged ideas about how focus on reading improved their ability to achieve in the regular curriculum.

Teachers in all junior high schools have been visiting not only the centers but also classes in various departments within their own buildings. They have, in addition, begun to acquaint themselves with reading activities in major work classes both at the elementary and junior high school levels. Teachers assigned to the six centers have observed the teaching of reading in classes in and outside of their own buildings and have given assistance on a consultant basis.

Junior high school personnel have become aware of their particular reading needs and have formed groups and committees to study and evaluate test data, related pupil achievement, and the socioeconomic level of their school communities under the direction of building principals.

Structured lesson plans were devised for the introduction and teaching of phonics in the junior high school framework: seven in English; three in social studies; two in mathematics; two in science. These plans are available for use in all schools.

Lists and descriptions of graded materials, books, and visual aids have been made and distributed. A phonics workbook is available, but it is now being revised by two of the teachers of reading to include acceptable adaptations for use in the secondary schools. Additional worksheets to accompany the phonics workbook are also being written and made available as they are completed.

NEW PROJECTS

A pilot film is being developed which will be used to instruct junior high school teachers in methodology and use of materials in developmental reading activities as well as in basic vocabulary and comprehension skills.

A second summer school reading program is being developed for junior high school pupils which, while still experimental in nature, will encompass the findings of the past year.

Summer workshops for junior high school teachers are underway. They will take the form of study groups on particular problems of reading One workshop is planned to introduce interested teachers to the ideas, responsibilities, and attitudes necessary in a concentrated school reading program.

The Bureau of Visual Education by request is working on a new comprehensive compilation of all reading aids, films, filmstrips, and reading machines available on a systemwide service for junior high schools.

The Bureau of Educational Research plans to develop several action research projects stemming from the work begun and accomplished thus far in our reading program.

Teacher study groups in individual schools have been set up where curriculum and materials are being examined and their values determined in introducing good reading activities in the junior high school framework by the classroom teacher.

In March 1964, the Associated Foundations (Cleveland) provided a first grant for a cooperative program between Western Reserve University and the Cleveland School Board. The grant makes possible a ten-week workshop (now in process) for twenty-six subject area teachers on released time from thirteen inner-city schools. The workshop sessions are devoted to special techniques and materials which may be appropriate for culturally disadvantaged youth at this level. Weekly evaluations combined with demonstrated classroom performance in incorporating reading skills into the content areas will form the basis for studying the results of this pilot project.

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A Stimulating Seminar for Rural Youth

The task of meeting the special needs of talented pupils is challenging under any circumstances. This is particularly true in rural areas. In the small rural schools, relatively few pupils are in the talented end of the spectrum of abilities. Therefore, in an individual school, grouping for special purposes is frequently impossible. Geography and climate likewise are obstacles in bringing gifted and talented pupils together in groups. They would have to consume much time in travel in a country where some schools are as much as forty-one miles apart and where snow that falls early and abundantly stays on the ground a long time.

Despite these difficulties the district superintendent and principals from six schools in Lewis County, New York, have launched an experimental program for talented youth. Once each week, on alternate Tuesdays and Thursdays, pupils from grades 11 and 12 are brought together in cars and station wagons for an afternoon of experience designed especially for them and called "The Youth Seminar." Their official meeting place was originally in the homemaking room of the Lyons Falls School, but they use other resources in the village, particularly a large living room containing a good record player.[1] The faculty for this group consists of teachers in many disciplines from the Lewis County system.

The program was started in 1955. At the outset, the focus was not clear, although there was considerable initial emphasis on developing skills and knowledge useful in improving scholarship. However, as the program unfolded in the long and frequent planning sessions held by nine teachers, the limitations as well as new possibilities became clearer. For instance, it was evident that the seminar must be conducted without laboratory or other expensive and specialized equipment. Teachers also agreed that the need was not for just more classroom recitation, but for opportunities to integrate knowledge learned before, to clarify and deepen concepts on which philosophers have based their thought, and to develop appreciation for values held by the community. These aims would be best attained by giving pupils opportunity to ask questions and to follow through

[1]The seminar is now held in a well-equipped room provided by the Board of Cooperative Educational Service for Lewis County. This room contains a stereophonic record player, a motion picture projector, and a tape recorder.

on answering them without concern for grade or credit.

In 1957, for example, all experiences of the seminar were related to the topic "Communication," a theme selected by the faculty because it seemed both urgently needed and inclusive. At the end of the year, when the pupils evaluated their experiences, several stated that at first they "couldn't see how we could spend a year on that!" "I thought of telephone wires," one said. And another stated, "I never thought communication was important." But they did spend the year on this topic and discovered to their amazement that there was much more to learn.

They began with a general question: "Can more effective communication improve living, and how?" After spending several afternoons in asking questions about the meaning of communication and indicating the implications of these questions, the group visited the small church next to the school. This was the first visit to this church by many of the pupils. While the students were there, the symbols and ritual of the church were explained; then communication was discussed in relation to these. This proved to be a strategic experience! Questions of all kinds were asked: "Why are beliefs right for some but not important for others?" "How does God communicate with man?" "How is knowledge obtained?" "What is the difference between aesthetic appreciation and knowledge?" "How are values established?"

Eventually these questions and many others were arranged on a large chart to show their relationship and implications. The faculty in this case thought it desirable to emphasize the relatedness of the several ways by which the study of communication aspects of life may be approached, as well as to chart progress as the group moved along.

The seminar had a peripatetic character. There were trips to other churches, the art museum, and the courts. All went to see the film *Friendly Persuasion* and later discussed the story of how a Quaker family was torn by, and met, conflicting values. The concept of "relativity" of values became alive for them. Whenever possible, all viewed selected dramas and programs on television and listened to selected radio programs. For some, music of the opera took on meaning for the first time. Several stated that this was their first experience in listening to serious music "all the way through." They read poetry aloud and listened to records of poetry expertly read, the aim being appreciation rather than analysis. At one point each pupil read *Patterns of Culture* by Ruth Benedict. A number of films on culture, religion, and communication skills were viewed. For the first time for some, Emerson's essays were read and discussed both as to content and form. Students were introduced to semantics through Hayakawa's *Language in Action;* some thought that the experience was one of the most outstanding of the seminar. They compared and noted the different ways

the same news was presented in a number of newspapers of the same date; they especially noted the ways in which editors and feature writers made words work for them. Each pupils was provided with a paperback dictionary which he carried with him. The faculty used new words frequently in their conversation and encouraged the pupils' interest in and use of new words; soon looking up the meaning of words began to have an element of discovery. As a result of considerable emphasis on the role of perception in communication, pupils seemed to grow in understanding the validity of points of view, especially in their consideration of world religions. Several boys did independent reading in philosophy, and one girl "discovered" Walt Whitman.

At the close of each afternoon session, the faculty summarized the proceedings on tape recorder and asked two students selected at random to make any comments they wished. These summaries were replete with enthusiastic comments as well as frank appraisals. "This is entirely different from anything we have had in our school." "We had the opportunity to think aloud and develop our thoughts orally without fear of criticism." "We went into things deeper." "It made me think more deeply on subjects I didn't think were important." "In regular classes the answer is right or wrong—but in seminar you examine what everyone says." "Now I look up more facts." They appreciated the opportunity and stimulation of meeting with pupils of their own caliber from other schools. One boy summed up the experience when he said, "Why can't this kind of thing be done for all pupils?"

After two years of the seminar, teachers evaluated the program:

1. The teachers found the experience personally worthwhile. Throughout the seminar they remained enthusiastic. They began with interest and developed convictions about the value of this kind of program for all concerned. As evidence of their convictions of its value, they met voluntarily twenty-three times in the last year to plan and evaluate the program. As they followed through on the questions raised by the pupils, they found themselves involved in a rich educational experience, ranging from long discussions on complex topics to reading books out of sheer curiosity. One teacher remarked, "I've learned more during the last two years than during any other similar period." They did not experience undue discomfort when it was necessary to respond to spontaneous and unplanned parts of the program. They were not embarrassed when they had to say, "I don't know. We'll have to look it up."

2. It became clear that talented rural high school youth have serious questions to ask but have not had adequate opportunity to ask or answer these. For example, after the first year, the faculty learned that discussion

on such topics as "What Is the Good?" and "What Is Evil?" were highly appreciated by the pupils. They also felt the need of more opportunity to discuss human relations and problems of family life.

3. Experiences somewhat similar to the seminar could be carried out in small schools. The group might include mature pupils above the ninth grade. A plan is being developed in Lewis County for preparing at least one teacher in each school in this freewheeling approach.

The seminar has gone on to discuss other topics, such as, "The Meaning of Power," "The Meaning of Love and Justice," "The Meaning of Freedom" in recent years.

A growing amount of attention has been paid to composition in the course. Students rework their essays for greater effectiveness. Pupils have been provided with a weekly copy of the *Saturday Review* to stimulate reading and have been encouraged to take out memberships in the Chamber Music series of five concerts annually sponsored by the Munson Proctor Art Institute at Utica. An interesting library of one hundred twenty-five paperback books has been assembled for use by members of the seminar. In addition, *Origins* by Partridge, the Lincoln Library, and a Thesaurus were acquired. Included in the bill of fare were such authors as Thucydides, Aristotle, and Plato.

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Pittsburgh, Pennsylvania

Research and Development in the Teaching of English: The Carnegie Institute of Technology Curriculum Center

Of major importance to supervisors of English are eleven curriculum study centers of Project English, designed to develop curricula to meet a variety of educational needs. The one at Hunter College, for example, is developing reading and English language materials for grades seven through nine in depressed urban areas. The center at the University of Georgia is providing curricular materials to develop competency in written composition in children from kindergarten through elementary school. The center at Columbia is formulating a set of materials designed to teach English as a second language to children of early elementary school age. The others are attacking a similar variety of problems. To show you how these centers operate and what they are accomplishing, I should like to describe one of them to you, the one at Carnegie Institute of Technology, of which I am a staff member.

For the past five years, Carnegie Tech and Pittsburgh area school systems have been involved in the Advanced Placement program and have cooperated in planning and instituting a twelfth grade Advanced Placement English course in over twenty-five schools. Six of the Pittsburgh area schools are extending their cooperation with Carnegie Tech into the Project English program. These schools are Edgewood High School, Fox Chapel Area High School, North Hills High School, Penn Hills High School, Taylor Allderdice High School, and Wilkinsburg High School.

The project of the Curriculum Study Center established at Carnegie Institute of Technology is the development of a sequential and cumulative program in English for able college-bound students in the senior high school (grades ten through twelve).

The program has five major objectives:

1. To develop a composition program for grades ten through twelve which will lead to the maturation of writing skills in clearly defined sequential steps.
2. To develop a reading program for grades ten through twelve which, like the program in composition, will develop sequentially

in three years the reading skills essential to excellent work in college.

3. To develop lists of readings, syllabi for composition, teachers' manuals for both reading and composition, and teaching materials for the entire sequence of three courses.
4. To demonstrate the utility of the reading and writing programs by installing them in six senior high schools of diverse types and sizes in the Greater Pittsburgh area.
5. To evaluate the reading and writing programs through tests given in the cooperating schools.

A long-range goal of the total program is the establishment of a set of standards for high school English which colleges can use to revise course offerings given to their freshmen so that learning will continue to be sequential and cumulative.

Four members of Carnegie Tech's Department of English and a member of the Department of Psychology are assuming major responsibility for the program. Two of the four members of the English Department teach one course at Carnegie, one course in a local high school, and devote the rest of their time to course and curriculum development.

The program includes three summer planning sessions involving English teachers from the participating high schools. The three courses are being planned during these sessions. As each is developed, it is tried and tested in the schools during the following academic year and revised.

Our first summer planning session took place in 1962. Ten teachers from the cooperating high schools, four June graduates of Carnegie Tech who were entering the teaching profession, and the five members of the Carnegie staff of the center addressed ourselves to two problems: setting the goals for the whole three-year curriculum, and designing in detail the tenth grade course, the first third of the program we were undertaking. In the summer of 1963, a similar group composed of many of the same people designed the eleventh and twelfth grade courses.

We see the field of English as three triangles symbolizing three interrelated and overlapping areas: literature, composition (or communication), and language (see Appendix A, 1.) As our diagram indicates, only a small part of each of these studies is unrelated to the other. The larger portion of each, in fact, overlaps significantly with one or both of the others.

In our original discussions that first summer, we apportioned the time to be given to each of the areas in our program as follows:

60 percent of the class periods for instruction in literature,
25 percent of the class periods for instruction in composition,
15 percent of the class periods for instruction in language.

We have since come to feel that we must give more time to composition, time which, unfortunately, will probably come from the time originally assigned to literature.

So much for our basic design. Further discussion led to the agreement that the core of the program should be the literature—that the way we would develop each course would be to build its literary core first and then organize around it and build into it (integrate with it, to fall back on the jargon again) the study of composition and language.

As a working definition of literature, we agreed that "literature is mankind's record, expressed in verbal art form, of what it is like to be alive." At first glance, perhaps, that is a very sober definition; but since reflection shows that life can be joyous or funny as well as tragic, we felt it to be an adequate one. We agreed further that the writer of literature deals with universals of concern in every age and every culture, but that he is necessarily bound by the particular time in which he lives and by the particular culture of which he is a member. In our tenth grade course, therefore, our examination of literature deals heavily with the universal concerns of man; in the eleventh grade course, with the modification of those universal concerns by particular culture patterns; and in the twelfth grade course, with literary art forms, genres, and techniques (see Appendix A, 2). As you can see, however, although one of these emphases figures more importantly than the other two in a particular year, all three are considered each year.

Thus in our tenth grade course we give primary emphasis to the universal concerns of man as they appear in world literature (in translation), such universal concerns as love, heroism, human weakness, wisdom—a heady list, I think you will agree. In our eleventh grade course we study American literature and give primary emphasis to how these universals are modified by the American culture pattern from Puritan times to the present. I should point out here that our treatment of American literature is only roughly historical and looks nothing like the traditional survey. Rather, we focus on important aspects of the American character as they are revealed in our literature, such aspects as American Puritanism, the American desire to get ahead in the world, American optimism, and American critical realism—once again, not an unpretentious list. But then our very undertaking of a curriculum study center was an act of some daring, so perhaps what some might consider pretentiousness could be explained more charitably as consistency. In our twelfth grade course we study primarily English literature and give our major attention to the most sophisticated undertaking of the nature of literature, the understanding of the phrase in our definition "verbal art form." Once again, the treatment of literature is only roughly historical; and this time the focal

points are the various literary art forms: the tale, the tragedy, the epic, the satire, the lyric, and so on.

Thus, in each of the three years we look at a different body of literature and provide a different point of view for examining literature. Furthermore, each year builds on what went before. Thus our approach is a spiral one, or, to use the jargon again, with appropriate genuflection, sequential and cumulative.

Note the books we use in each course:

Tenth Grade

Masterpieces of the Orient	ed. by	G. L. Anderson
A Child's Christmas in Wales	by	Dylan Thomas
Six Plays	by	Henrik Ibsen
A Tale of Two Cities	by	Charles Dickens
All Quiet on the Western Front	by	Erich Maria Remarque
The Cradle Song	by	Gregorio and Maria Sierra
Cyrano de Bergerac	by	Edmond Rostand
The Death of Ivan Ilych	by	Leo Tolstoy
The Iliad of Homer	trans. by	I. A. Richards
Julius Caesar	by	William Shakespeare
The Medieval Myths	by	Norma Lorre Goodrich
The Miser and Other Plays	by	Molière
Wind, Sand and Stars	by	Antoine de Saint-Exupéry
My Childhood and Youth	by	Albert Schweitzer
The Plague	by	Albert Camus
Famous Chinese Short Stories	retold by	Lin Yutang

Eleventh Grade

The Crucible	by	Arthur Miller
Four American Novels	ed. by	Fuller & Achtenhagen
Great American Short Stories	ed. by	Stegner
Ethan Frome	by	Edith Wharton
Mentor Book of Major American Poets	ed. by	Williams & Honig
The Autobiography of Benjamin Franklin		
The Rise of Silas Lapham	by	William Dean Howells
Famous American Plays of the 1940's	selected by	Hewes
The Great Gatsby	by	F. Scott Fitzgerald
Basic Selections from Emerson	ed. by	Lindeman
Walden	by	Henry David Thoreau
O Pioneers!	by	Willa Cather
Modern American Literature	ed. by	Duffey
Three Plays	by	Thornton Wilder
Great Tales and Poems of Edgar Allen Poe		
Mid-Century Short Stories	ed. by	Prescott
Six Modern American Plays	introduced by	Halline
The Jungle	by	Upton Sinclair
The Adventures of Huckleberry Finn	by	Mark Twain
Babbitt	by	Sinclair Lewis
The Turn of the Screw and *Daisy Miller*	by	Henry James
The Old Man and the Sea	by	Ernest Hemingway
Robert Frost's Poems	introduced by	Untermeyer

Twelfth Grade

Sir Gawain and the Green Knight	trans. by	Stone
The Canterbury Tales	by	Geoffrey Chaucer
Selected Poetry and Letters of Byron		
Heart of Darkness and *The Secret Sharer*	by	Joseph Conrad
Macbeth	by	William Shakespeare
Wuthering Heights	by	Emily Brontë
Introduction to Literature: Poems	by	Altenbernd & Lewis
Beowulf	trans. by	Morgan
Paradise Lost	by	John Milton
Plays	by	Bernard Shaw
Gulliver's Travels	by	Jonathan Swift
Great Expectations	by	Charles Dickens
Far from the Madding Crowd	by	Thomas Hardy
The Horse's Mouth	by	Joyce Cary
The Heart of the Matter	by	Graham Greene
The Admirable Crichton	by	J. M. Barrie
She Stoops to Conquer	by	Oliver Goldsmith
The Cocktail Party	by	T. S. Eliot
The Theban Plays	trans. by	Watling

Each of these lists is augmented by additional readings which we duplicated and bound specially for our students.

As one might suspect, our approach to the study of literature is textual rather than historical. We strive for depth rather than breadth. Although we try to give our students a sense of the historical flow of the literature they study in the eleventh and twelfth grades, our primary concern is to get them to grapple with major works of literature. Thus our teachers do no lecturing. The approach to each work is inductive. We deal, furthermore, with whole works, not with snippets. The model for each course, therefore, is a series of beads on a string rather than a flowing stream.

Our composition program is similarly sequential and cumulative (see Appendix A, 3). We see writing as a three-part process: isolating and defining what one has to say (i.e., clarifying for oneself what one wants to say), on which we focus in the tenth grade; translating the message into language, on which we focus in the eleventh grade; and adapting the message to the needs of the reader, on which we focus in the twelfth grade. We recognize, of course, that these are generally not discrete steps in composing; and we do not teach them as discrete steps. They provide points of emphasis for the three grades—from the most naive to the most sophisticated.

As in dealing with literature, our approach to composition is inductive. Our teachers do not lecture on how to write. They assign topics, stemming largely from the literature or from the language lessons, and then reproduce and discuss with the class individual papers representative of typical writing problems that members of the class are encountering. Thus, instead of lecturing about the importance of using significant detail to support a

generalization, a teacher will ditto a skimpy paragraph from a student's paper and lead the class in a discussion of what details the student could have used to support, explore, or extend the idea in the topic sentence.

Initially, we restricted our tenth graders to one-paragraph themes, thinking that way to keep them from getting involved in topics that were too complicated. Some of us now believe, however, that such an approach is too artificial and that, although we should not encourage multiparagraph papers, we must recognize that in certain approaches to certain topics two or three paragraphs may not only be appropriate, but even necessary.

Our language program is also sequential, cumulative, and inductive. (I worry that repeated use of these words will not only establish them as shibboleths but may even install them as part of a litany. I employ them as an educator's shorthand, however, rather than as a necromancer's sleight of hand, and I pray that they carry some meaning rather than mean them as prayers.)

In the tenth grade, we pay primary attention to the structure of the English language. Although we use traditional grammatical terminology (noun, verb, phrase, clause, etc.), we employ the concepts of structural linguistics. Thus, our first language lesson involves the standard structural linguistic game of asking the students to identify the form classes of nonsense words in a paragraph we concocted for the purpose; but it calls for listing the words not as class I or class II words, etc., but as nouns, verbs, adjectives, and adverbs.

Language Form Classes *LI*
Student Classroom Worksheet

> The bofer said that the sactiful dotion of the nither depended upon the frontity of the very titious callents. He quiffed them how loftly the dotion ran. In the glickest domdooms, these himberisms gamed a most illiquant purpe.
>
> *Nouns* *Verbs* *Adjectives* *Adverbs*

Assignment: Write a plain-sense version of the above passage.

The attempt here, of course, is to make the students aware of how much they know about the structure of the English language and to help them to recognize that grammar is primarily structural rather than semantic. At the same time it forces them to review what they have learned in earlier years—this time not in the same, by now, tired way, but from a fresh vantage point.

The language emphasis in the eleventh grade is on semantics—mean-

ing. Here we concern ourselves with such matters as a definition of language, the relation between language and culture, the use of the dictionary, the concept of definition, and denotation and connotation. We hope to add dialect, but we have not yet been able to find recordings adequate for our purposes.

In the twelfth grade, we plan to emphasize rhetoric—the effective use of language, and the history of the English language. We plan to write this part of the program this coming summer.

You can see, I think, now that I am through laying out the program, how it is increasingly better integrated as it moves from tenth through twelfth grade. In the tenth grade, the material is integrated only in the sense that we are concerned throughout with basic concepts in each of the three areas: the universal concerns of man dealt with in literature, the idea a writer wishes to express, the structure of the English language. Basing the writing on the literature and language lessons, however, does help to tie the three areas together, as it does also in the eleventh and twelfth grade. In the eleventh grade, however, the composition emphasis (putting the message into language) and the language emphasis (meaning) go very well together. Finally, in the twelfth grade, the composition emphasis (modifying the message to suit the needs of the reader) ties in very well with the language emphasis (rhetoric); and the roughly historical approach to English literature fits nicely with the study of the history of the English language.

Thus, once more, and with appropriate solemnity: sequential, cumulative, integrated.

To evaluate the curriculum that we were to develop, we have established the usual research apparatus: control groups, experimental groups, random selection of subjects, hypotheses, significant differences, levels of significance. . . . The psychometricians, as I'm sure you know, are the current high priests of education: measurement is God, and the computer is His Prophet.

I should add quickly here that I intend by this attempt at humor simple irreverence, not disparagement. I think that we are duty bound to test the usefulness of newly developed ideas and curricula, that such testing is the responsibility of the people who develop them, and that we must enlist the aid of the psychometricians in such work. However much I chaff the new cult of the social sciences, I find even less congenial the more primitive notions of proof by simple testimonial or assertion.

Last year the secondary school teachers who are part of our cooperative venture and two Carnegie Institute of Technology professors taught the new tenth grade course. This year they are teaching, also, the new eleventh and twelfth grade courses and testing all three. We have an additional

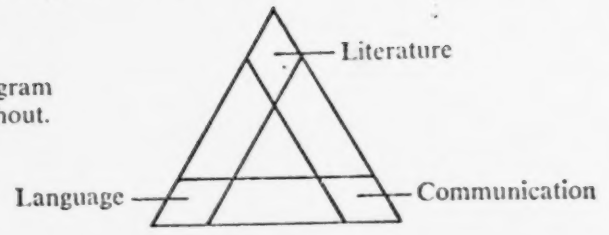
year or so for revising, teaching the new course again, and final testing, and our project will be completed. People in ten other centers are also hard at work on various curriculum problems, some organized the way we at Carnegie Tech center are organized and some in other ways.

Because most of the other centers were founded after ours, their work will continue beyond our terminal date. And still more centers will probably be established. Their work, the work of the demonstration centers, and the work of the groups involved in developmental activities and in basic and applied research will be of varying degrees of usefulness to you. Even if by some miracle it should all prove to be faultlessly done, some of it, like the study language achievements of mentally retarded children or the study of how to teach reading to educable adolescents who have not yet learned to read, will be applicable only in very special schools or in particular geographic areas. Narrowly or broadly applicable, however, research and development is going on; and English teachers and supervisors should keep themselves informed about it, evaluate its usefulness and relevance to their own teaching problems and schools, and use its results profitably. We may not be spending nearly as much money on research as the people in the moon project are, but then our problems are closer at hand. I like to think, too, that, although a Curriculum Study Center in English costs only a fraction of what a Titan or a Jupiter missile costs, some of our centers will have a more important impact on our society than any single missile ever will.

Appendix A

1. *Basic Theory*

The three areas of the program will be interrelated throughout.



2. *Pattern of Emphasis*

All basic concepts are dealt with in all years; only the amount of teaching time and the degree of emphasis change. For instance, in the 10th grade literature program, most teaching time will be spent on the universal concerns of man, less on modification by culture pattern, and still less on literary art form. In the 12th grade, the emphasis will be reversed.

3. *Literature*

10th Grade World Literature	Universal concerns of man	M - - - - - -	L - - -
11th Grade American Literature	U - - - - - - - -	Modification by culture pattern	L - - - - - -
12th Grade English Literature	U - - - - -	M - - - - - - - -	Literary art forms; genres; techniques

4. *Communication*

10th Grade	Idea: the writer discovers, isolates, defines his message	M - - - - - - - -	M - - -
11th Grade	I - - - - - - -	Message sent: the writer puts it into language	M - - - - - -
12th Grade	I - - - -	M - - - - - -	Message received: the writer modifies it according to the needs of his reader

5. *Language*

10th Grade	Structure of the language	S - - - - - - - -	R - - - - -
11th Grade	S - - - - - - - -	Semantics: meaning	R - - - - - - -
12th Grade	S - - - -	S - - - - - - - - - -	Rhetoric: the effective use of language

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Effective General Education

MAN IS THE SYMBOLIZING ANIMAL
INVENTOR OF THE NEGATIVE,
SEPARATED FROM HIS NATURAL ENVIRONMENT
BY INVENTIONS OF HIS OWN MAKING,
AND GOADED ON
BY A SPIRIT OF HIERARCHY

—Kenneth Burke

Some years ago Kenneth Burke spent two days on the Diablo Valley College campus with English and social science instructors. Older members of the staff recall the visit as the time we heard a stunning explication of *Passage to India*. It was also significant because Burke helped us to see a little better what concepts the two departments shared. Such a joint meeting of faculty members from more than one discipline has been typical of Diablo Valley College from its inception in 1951.

From the start great care was taken in hiring and in curriculum planning to nurture a general education offering that would be open and self-generating. As the faculty began to discover the aims and character of the general education curriculum, the departments settled down to the task of defining their own centers of content. There were hard moments and clear misfirings, but in time the centers of content developed sharpness and clarity, partly because the instructors had worked them out on native grounds.

Openness was encouraged where the subject matter of one department approached that of another. A belief in communication as a goal in itself has facilitated the flow of ideas from one discipline to another. In fact, the willingness to communicate has led us increasingly to think of our offerings as integrated within the concept of the discipline, partly because to ask thoughtfully in what ways two centers of knowledge are alike is to see more clearly the significant ways in which they are different.

So much for the prologue. In the spring of 1964 a group of six instructors—four in English, one in psychology, and one in social science—

met to consider offering a course, Communication in the American Culture. We hypothesized that the experience could result in the following:

1) our learning a good deal from each other;
2) instructors and students finding they could talk to each other in a group situation and learn together;
3) students finding that in the context of open discussion they could be helped in dealing with abstract concepts;
4) instructors learning that with time, patience, and a variety of shared communication experiences, some of our academic ethnocentricity could be modified.

In the main, our hypotheses seem to be confirmed.

The class, offered in the night program, opened with twelve instructors —one psychologist, one biologist, one mathematician, one social scientist, one historian, an economist-lawyer, and six English instructors. There are about twenty students in the class, including a number of housewives, a minister, a research scientist, a real estate broker, and a number of college freshmen.

Usually the instructor for the evening makes a forty-five minute presentation followed by discussion. Occasionally the evening ends with the showing of a movie or reading of poetry followed by discussion. The early sessions were devoted to an exploration of the following:

MAN—the system maker
the time binder
the game maker
the multiplier of entities (fantasy)
the creator of hierarchies
the form-hungry creature

The students have read and we have discussed Kenneth Boulding's *The Image: Knowledge in Life and Society*. *The Image* is an exploration of perception and knowing, and in a sense the rest of the course is an exploration of ways of knowing—in art, in poetry, in the drama, in math, in science, as well as through those screens and shadows that envelop us in our general cultural experience to make us incurious and accepting citizens of the realm. The unifying idea is that all of these experiences of knowing are examples of the symbolic process generating forms of intelligence, pleasure, complacency, etc.

Serially, the course consists of the following presentations by the instructors:

Man, the Symbolizer
Language as Magic

Man, the System Maker
The Culture
The Culture as Communication
The American Culture
Advertising as a Clue to the Culture
Man against Culture
Art and the Artist
The Mass Media in the American Culture
Art and Science as Human Fulfillment
The Breadth and Complexity of Education—
an Interdisciplinary Roundtable

Students write weekly and mail their papers in so that they are received on Thursday and can be reproduced and distributed anonymously to the class on the following Monday. The diversity of opinion and reaction in these papers has been a revelation to the staff, and these essays have made us all more thoughtful about the nature of teaching—or more accurately of learning. Two students have accepted the assignment to compose a journal of the class, a document that will be reproduced with copies for each member.

Readings for the class are:

Boulding, *The Image*
Reusch, *Top of the World* (a novel about Eskimos)
Hall, *The Silent Language*
Kluckhohn, *Mirror for Man*
Cary, *Art and Reality*
Romeo and Juliet

A large amount of mimeographed material introduces students to such authors as: Paul Tillich, E. H. Gombrich, W. H. Auden, Susanne Langer, George Kennan, Aldous Huxley, Arthur Koestler, Rudolf Arnheim, Max Lerner, and Albert Camus. Among the films shown and discussed are:

A Time for Bach
Rhythm of the City (Swedish art film)
Appalachian Spring (dance)
The Murrow-Oppenheimer Interview
8½
The Loon's Necklace (American Indian folklore)
Triumph of the Will (Nazi propaganda)

Some observations:

Instructors should be wise and learned people, but even if they are not, the course has value for the students.

The question of whether there is too much or too little structure in a class such as this is not an easy one to answer.

When we teach a class, we usually aren't doing as much of what we think we're doing as we'd like to believe.

When people get "hooked" on what promises to lead to self-understanding, they are apt to stay around—but not always with good grace.

The course should have more poetry.

The course should include *Hamlet,* first for its greatness and second for what it says about perception.

The course should have a novel on the theme of alienation.

The course should make more use of the plastic arts.

Some conclusions:

Poetry frightens people who aren't used to it.

People can be stretched more than they think.

Even teachers can be stretched.

Stretching is painful at first.

Stretching can cause people to lash out in unpredictable ways or withdraw into introspection.